

Guitar Tab Edition

# IRON MAIDEN

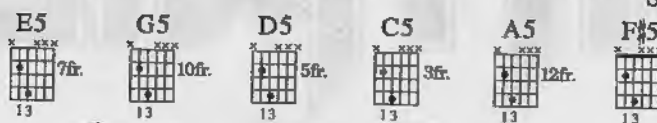
A REAL DEAD ONE





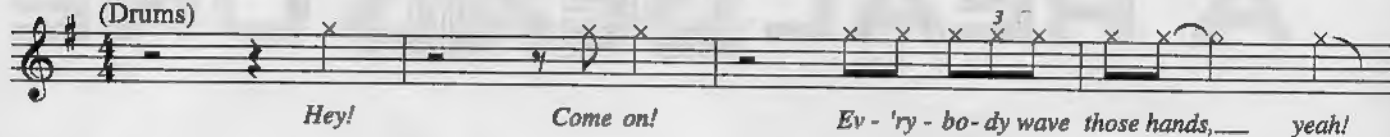
# RUNNING FREE

Words and Music by  
STEVE HARRIS and PAUL DI'ANNO



Fast ♩ = 192 (♩ = ♩<sup>3</sup>)

Intro:  
(Drums)



Hey!

Come on!

Ev - 'ry - bo - dy wave those hands, — yeah!

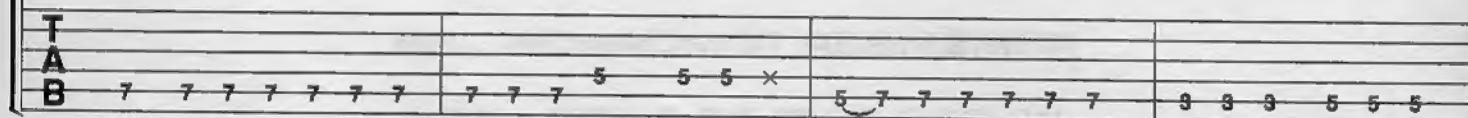
N.C. (B5)

(C5)

(D5)

\*Gtr. 1

*f*



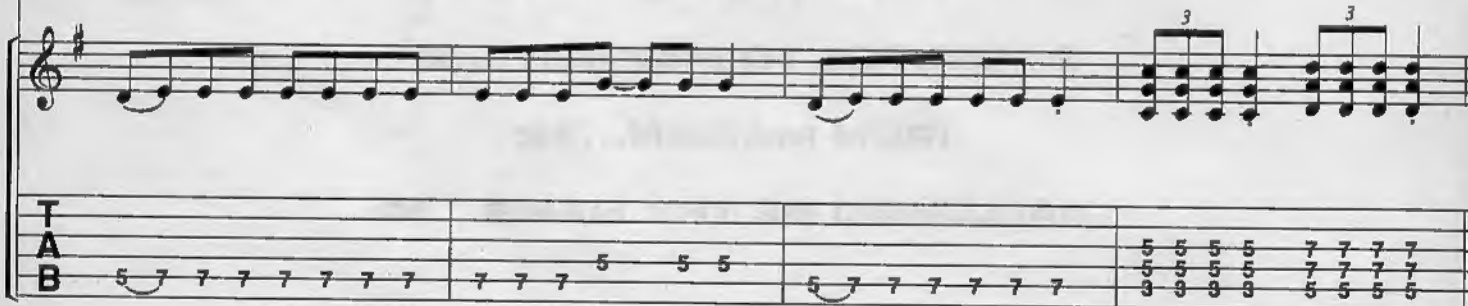
\*Bass gtr. arranged for gtr.

(B5)

C5

D5

Run - ning free!



\*Gtrs. 1 & 2

E5

G5

F#5

E5

C5

D5

*f*



\*2 gtrs. arranged for 1.

E5 G5 F#5 E5 C5 D5

*pick sl.*

TAB

9 7 12 10 (12) (10) 11 9 9 7 5 9 7 5

## Verses 1 &amp; 2:

E5 C5 D5 E5 G5

1. Just six - teen, a pick-up truck. Out of mo - ney,

2. See additional lyrics

TAB

9 7 9 9 9 5 5 5 7 7 7 9 9 9 9 9 9 9 5 5 9 9

A5 E5 C5 D5 E5

out of luck. (end Rhy. Fig.1) Got no place to call my own.

TAB

5 7 7 7 5 7 7 9 9 9 5 5 5 7 7 7 9 9 9 5 5 7 7 7 9 9

G5 A5 E5 G5 E5 D5 E5

Chorus:

Hit the gas, here I go. I'm run-ning free, yeah.

TAB

9 7 9 9 9 5 5 5 5 7 7 7 9 9 9 9 12 10 9 7 7 9

C5 D5 E5

(Audience:) I'm run - ning free. I'm run - ning

T A B

(9) 7 9 7 5 7 7 7 9 9

7 7 7 7 7 7 7 7 7

G5 E5 D5 E5 C5 D5 N.C.

free, yeah. (Audience:) I'm run - ning free.

T A B

12 9 7 9 (9) 9 9 5 7 7 5 0

10 7 5 7 (7) 7 7 3 5 5 0

## Interlude I:

\*E5

T A B

15 13 12 13 12 10 12 10 8 10 8 7 6 7 5 7 5 4 5 3 0 3 15 13 12 13 12 10 12 10 8 10 8 7 6 7 5 7 5 4 5 3 0 3

14 12 11 12 11 9 11 9 7 9 7 6 7 6 4 6 4 2 4 2 0 0 14 12 11 12 11 9 11 9 7 9 7 6 7 6 4 6 4 2 4 2 0 0

\*Chords implied by bass gtr. part.

C5 D5 E5

T A B

8 7 5 7 5 4 5 3 0 3 0 19 17 15 17 15 14 15 14 12 14 12 10 12 10 9 10 9 7 8 7 5 7 19 17 15 17 15 14 15 14 12 14 12 10 12 10 8 10 8 7 8 7 9 7

7 6 4 6 4 2 4 2 0 0 19 17 15 17 15 14 15 14 12 14 12 10 12 10 8 10 8 7 8 7 9 7

The musical score for "Run-ning!" is presented in three systems. The first system shows the key signature of D major (two sharps) and the time signature of 4/4. The second system includes the lyrics "(Audience:) Run-ning! Run-ning!" and the instruction "Gtrs. 1 & 2". The third system includes the instruction "P.M." and a tablature line for guitar. The tablature line shows fret numbers for the guitar strings, with a double bar line and a repeat sign. The score is for guitar and voice.

Play 3 times

Run-ning! Run-ning! Run-ning!

Gtr. 1

Gtr. 2

Both notes vib.

P.M.

TAB

5 5 5 4 4 4 0 4

7 7 7 5 5 5 2 5

9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7

Chorus:

C5 D5 E5 G5 E5 D5 E5 D5 E5

I'm run-ning free, yeah... (Audience:) I'm run-ning

TAB

5 7 9 12 12 (12) 9 7 9 (9)  
9 5 7 10 12 10 7 5 7 (7)



## Interlude II:

C5 D5 E5 D5 E5 D5

free.

8va

E5 C5 D5 E5 D5 E5 D5

E5 C5 D5 E5

C5 D5

## Verse 3:

w/Rhy. Fig. 1 (Gtrs. 1 &amp; 2, 2 times)

E5 C5 D5 E5 G5 A5 E5

Pulled her at the Bot-tle Top, whis - key, danc - ing, dis - co hop. Now

C5 D5 E5 G5 A5 E5

all the boys are af - ter me. That's the way it's got - ta be.

## Chorus:

G5 E5 D5 E5 D5 E5 C5

I'm run - ning free, yeah. (Audience:) I'm run - ning

T A B

9 7 12 10 (12 10) 9 7 5 9 (9 7) 7 5 9 8 5 9

D5 E5 G5 E5 D5 E5

free. I'm run - ning free, yeah.

1/2

trem. bar 1/2

T A B

5 9 7 5 7 9 9 (9 7 0) 12 10 (12 10) 9 7 5 9

Interlude III:  
w/Fill 1 (Gtr. 2)

D5 E5 C5 D5 E5

(Audience:) I'm run - ning free. Ah,

\*Gtr. 1

T A B

(9 7) 9 7 5 9 9 5 5 7 7 7 5 9 7 7 7 7

\*Bass gtr. arr. for gtr.

Fill 1  
Gtr. 2

8 12

T A B

5 3 7 5 7 5

ry- where. I'm run-ning free, yeah.



N.C. N.C. (B5)

(Audience:) I'm run-ning free, — yeah.

Spoken: Oh, I can't hear you, can't hear you, come on, a little louder than that, all right.

Gtr. 1

T  
A  
B (9/7)

5 7 7 7 7 7 7 7 7 7 7 5 5 5

C5 D5 G5

Here we go. I'm run-ning

T  
A  
B 5 7 7 7 7 7 7 9 3 5 5 5 7 7 7 7 7 7 7

D5 E5 N.C. (B5)

free, yeah! (Audience:) I'm run-ning free, yeah! — I'm run-ning

Gtr. 2 Gtr. 1

T  
A  
B 7 7 7 7 7 5/5 7/7 5 7 7 7 7 7 7 7

D5 E5 N.C.

free, — yeah! — (Audience:) I'm run-ning free, yeah! —

T  
A  
B 7 7 7 7 7 7/5 9/7 7/7



C5 D5 E5 G5 E5 D5 E5

free. I'm run - ning free, yeah.

*trem. bar*

TAB 5 7 9 9 12 10 (12) 9 9 7 7 1/2

Outro: C5 D5 E5 G5

(Audience:) I'm run - ning free. Run - ning, I'm run - ning

*trem. bar*

TAB (7) 5 7 7 9 9 7 9 7

A5 C5 D5 E5

run free. - ning run - ning, I'm run - ning ooh, free. yeah, oh.

*hold*

TAB 7 9 9 9 7 14 12 15 12 15 12 15 0 0



Run-ning, I'm run-ning run-ning, free, yeah. run-ning, I'm run-ning

*pick sl.*

**TAB**

2	2	2	4	5	5	5	x	2	2	2
0	0	0	0	0	0	0	0	0	0	0

Chords: F#5 G5, A5, C5

whoa. free. I'm run-ning Oh, free, yeah.

**TAB**

5	7	9	x	x	12	2	2
9	5	7	x	x	10	0	0

Chords: D5, E5, G5, A5

Oh, I'm run-ning free. oi, yeah, hey, yeah, I'm run-ning free.

**TAB**

2	5	5	7	9	0	12
0	3	3	5	7	0	10

Chords: C5, D5, E5, G5

A5 C5 D5

yeah, yeah, yeah, yeah, yeah, yeah.

I'm run - ning free.

T A B

(12)	12	14	14	0	5	7
(10)	10	12	12	0	3	5

N.C. (E5)

Hel -

Gtr. 1

Gtr. 2

T A B

15	13	12	13	12	10	12	10	8	10	8	7	8	7	5	7	5	3	5	3	0	0	0	0
14	12	11	12	11	9	11	9	8	9	7	6	7	6	4	6	4	2	4	2	0	0	0	0

lo, hel - lo!

T A B

17	8	17	8	19	7	19	7	(21)	9
18	10	19	10	21	9	21	9		

Verse 2.

Spent the night in an L.A. jail,  
 Listened to the sirens wail.  
 They ain't got a thing on me,  
 Running wild, running free.

(To Chorus:)

# SANCTUARY

Words and Music by  
STEVE HARRIS, PAUL DI'ANNO and DAVE MURRAY



Fast ♩ = 232

Intro:

Rhy. Fig. 1

Gtr. 1

*f*

Gtr. 2

*f*

D5 C5 D5 (5) 3fr. open C A

D5 C5 D5 (5) 3fr. open C A D5 C5 D5 (5) 3fr. open C A D5 C5 D5 (5) 3fr. open C A



## Verses 1 &amp; 2:

w/Rhy. Fig. 1 (Gtrs. 1 &amp; 2, 4 times)

D5 C5 D5 C5 D5 C5 D5

1. Out of the win - ter came a war-horse of steel.

2. See additional lyrics

C5 D5 C5 D5 C5 D5

I've nev - er killed a wom-an be - fore but I know how it

C5 D5

C5 D5

## Verse:

Gtr. 2

F5

G

feels, yeah.

1. I know you'd have gone in - sane if you

2. See additional lyrics

Gtr. 1

P.M. -----

T A B

D5

C5 D5

D5

C5 D5

saw what I saw.

Gtrs. 1 &amp; 2

T A B

Gtrs. 1 &amp; 2

F5

GIII

Freely

A

1.

C5

fbbk.

Now, I've got to look for

sanc-t'ry from the law, yeah.

2.

A5

Band introductions

fbbk.

Chorus:

A5

Gtrs. 1 &amp; 2

G5

Sogiveme

sanc - tu - ar - y from the law

A5

D5

A5

And I'll

be all

right.

Sanc - tu - ar - y

G5

A5

D5

from the

law

And love

me to - night,

to - night.

E5

D5

E5

D5

E5

D5

Gtr. 1

C5

D5

Oh!

Gtr. 2

T  
A  
B

2

0

5

3

2

0

C5 B5 A5

hold bend

T A B

(2) (0) 5 5 4 2 2 0

Guitar Solo I:  
w/Rhy. Fig. 1 (Gtr. 1, 8 times)

Gtr. 2 D5 C5 D5

C5 D5 C5 D5

PM. 3 PM. 3 PM. 3

1 1/2

T A B

5 5 (5) 5 3 5 5 6 7 2 9 2 9 0 5 9 0 0 6 5 3 5 7 7 5 7 8 7 5 5 7 7

C5 D5

C5 D5

C5 D5

hold - - 1

T A B

5 7 5 8 5 12 12 10 12 12 10 10 12 10 10 10 13 (13) 13 10 13 10 13 12 10 10 12 12

C5 D5

C5 D5

C5 D5

hold - 1 hold - 1

T A B

12 (12) (12) (12) 10 7 7 7 7 10 7 7 0 10 10 13 10 13 10 10 10



C5 D5

T  
A  
B

C5 D5

T  
A  
B

C5 D5

T  
A  
B

*Guitar Solo II:*

Gtr. 2

F5

G5

D5

③ 3fr. open  
C A

Gtr. 1

T  
A  
B

D5                      ⑤ open A                      F5

8va

w/Rhy. Fig. 1 (Gtr. 2, 3 times)

G                      D5                      D5                      C5                      D5

C5 D5

C5 D5

C5 D5

loco

C5

D5

C5

D5

## Interlude I:

Gtr. 1

Dsus

D

Dsus/C

hold -----

hold -----

15 15 14 14 15 14 (15) 3 3 3 2

Gtr. 2

hold -----

hold -----

8 3 2 2 3 3 2 0 3 2 3 2 0

D

Dsus

D

hold -----

hold -----

2 3 2 3 15 15 15 15 14 14 15 15 (15) 3 2

hold -----

hold -----

2 0 8 3 2 2 3 0 8

Dsus/C

D

(C)

hold -----

3 3 2 2 3 3 3 3 5 5 7 7 8 8

3 2 3 2 0 2 0 5 7 7 (7) 9 9 3 5 5 (5) 7 7



(D) (C)

T	10	12	(12)	14	5	7	7	8	8	10
A	7	9	(9)	11	2	4	4	5	5	7
B										

T	7	8	10	5	7	9	9	11
A	4	5	7	3	5	7	7	9
B								

(D) (C)

T	10	12	12	12	14	5	7	7	7	8	8
A	7	9	9	9	11	2	4	4	4	5	5
B											

T	7	8	8	10	5	7	7	(7)	9	9
A	4	5	5	7	3	5	5	(5)	7	7
B										

(D) (C) (D) C5

T	10	12	(12)	14	5	7	7	8	8	10	10	12	12
A	7	9	(9)	11	2	4	4	5	5	7	7	9	9
B													

T	7	8	10	5	7	9	9	7	7	8	8
A	4	5	7	3	5	7	7	4	4	5	5
B											

## Gtrs. 1 &amp; 2

C5 D5 C5 D5

C5 D5 C5 D5 F5

GIII D5 C5 D5 ⑤ 3fr. open C A

I know\_\_ you'd have gone in - sane\_\_ if you saw what I saw.\_\_\_\_

D5 C5 D5 ⑤ 3fr. open C A Gtr. 2 F5 G5 A5

Now I've got to look for\_\_\_\_

TAB

Freely

Fast  $\text{♩} = 232$ 

w/Rhy. Fig. 1

(Gtr. 1, 2 times)

D5 C5 D5

w/fdbk.

sanc - t'ry from the law, \_\_\_\_ yeah. \_\_\_\_

tr

tr

19

C5 D5

C5 D5

C5 D5

w/Rhy. Fig. 1 (Gtr. 2, 2 times)

C5 D5

Woah! \_\_\_\_

Gtr. 1

Verse 3:

w/Rhy. Fig. 1 (Gtr. 2, 2 times)

C5 D5

C5 D5

C5 D5

C5 D5

I can laugh at the wind, \_\_\_\_ yeah. \_\_\_\_

tr

tr

C5 D5

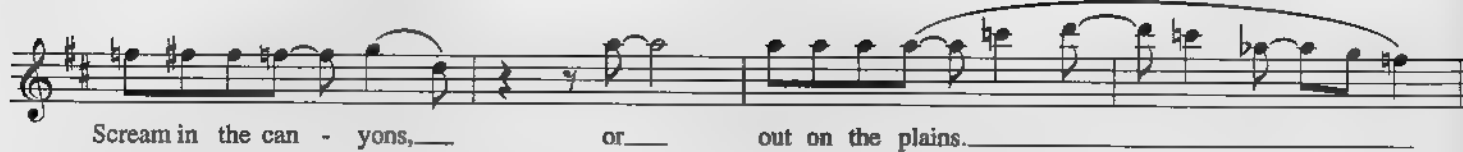
C5 D5

C5 D5

Howl at the rain. \_\_\_\_

w/Rhy. Fig. 1 (Gtrs. 1 &amp; 2, 2 times)

C5 D5 C5 D5 C5 D5 C5 D5

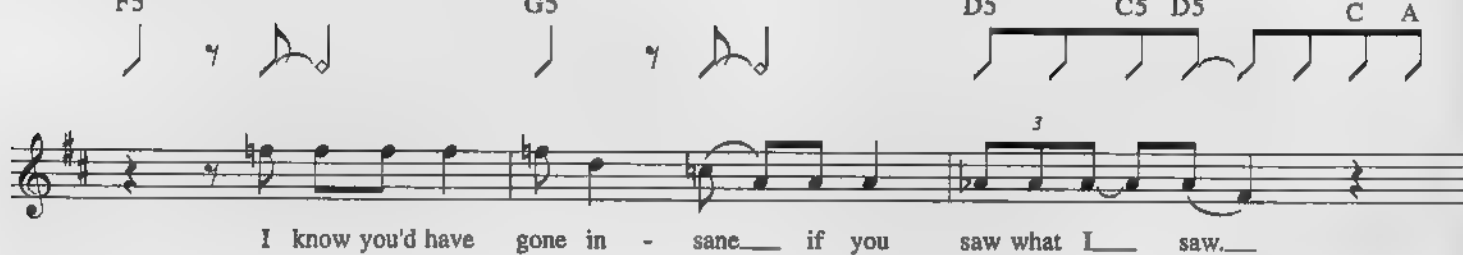


Scream in the can - yons, or out on the plains.

Verse:

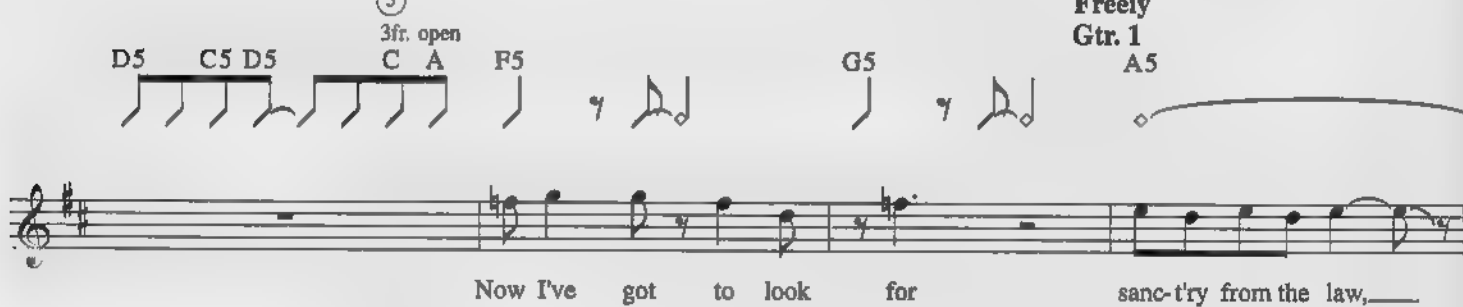
Gtrs. 1 &amp; 2

F5 G5 D5 C5 D5 ⑤ 3fr. open C A



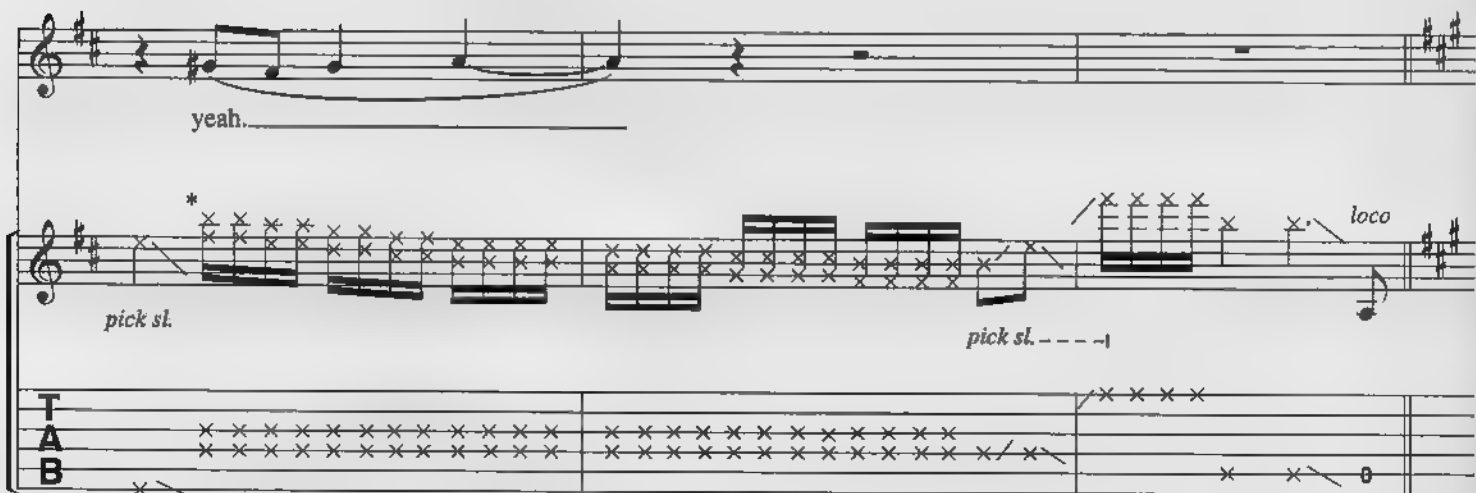
I know you'd have gone in - sane if you saw what I saw.

D5 C5 D5 ⑤ 3fr. open C A F5 G5 Freely Gtr. 1 A5



Now I've got to look for sanc-t'ry from the law, yeah.

pick sl. loco



yeah.

pick sl. pick sl. loco

TAB

\*Quickly press pick against strings and move down fingerboard.



Gtr. 2

A

⑤ 4fr. C♯ A

⑤ 4fr. C♯ A

⑤ 13fr. B♭

Musical notation for Guitar 2, featuring a melodic line with various fret markers (5, 4fr., 13fr.) and a key signature of one sharp (F#).

Moderately fast ♩ = 134

Interlude II:

Rhy. Fig. 2

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (Gtr. 2, 5 times)

Gtr. 2

A5 G5 A5 G5 A5 G5

Spoken: Alright, get your fuckin' hands together, oh yeah!

Musical notation for Guitar 2, showing rhythmic patterns (A5, G5) and spoken lyrics: "Alright, get your fuckin' hands together, oh yeah!".

Gtr. 1

T A B

14

Musical notation for Guitar 1 and Bass, showing fret markers (14) and a bridge pickup indicator.

A5 G5 A5 G5 A5 G5

1/2 1/2

T A B

Musical notation for Guitar 1 and Bass, showing melodic lines and fret markers (1/2, 7, 5, 7).

A5 G5 A5 G5 A5 G5

1/2 1/2 1/2 1/2

T A B

Musical notation for Guitar 1 and Bass, showing melodic lines and fret markers (1/2, 7, 5, 7).

A5 G5 A5 G5 A5 G5

harm. -- hold -- hold -- trem. bar --

1/2

5 8 7 7 5 5 5 (5) (5) (5) (5) (5) (5)

0 0 7 5 5 5

w/Rhy. Fig. 2 (Gtrs. 1 & 2, 3 times)

A5 G5 A5 G5 A5 G5 A5 G5 A5 G5

Spoken: Alright, one more time, one more. Hey! Hey hey hey.

A5 G5 A5 G5 A5 G5 A5 G5

Gtrs. 1 & 2 Fast ♩ = 232

(Audience:) Hey hey hey hey hey hey hey hey hey hey hey.

Bridge:

Gtrs. 1 & 2

A5 G5 A5

Sanc - tu - a - ry, from the law. And I'll be al -

D5 A5 G5

right. Sanc - tu - ar - y from the law,

A5 D5 E5 D5 E5 D5 E5 D5

And love me to-night, to-night. Yeah,

Gtr. 1 C5 D5 C5 B5 A5

yeah, yeah.

Gtr. 2

harm. 4

trem. bar

harm. 4

T 3 2 2 (3) 5 5 4 2 5 5

A 2 5 2 (2) 5 5 4 2 5 5

B 0 0 0 (0) 3 3 2 0 0 0

Outro:

N.C. (D5)

Gtr. 1

Gtr. 2

T 6 6 5 6 6 5 5 6 5 6 6 5 6 5 8 8 6 8 8

A 7 7 5 7 7 5 5 8 8 6 8 8 5 10 10 11 11 8

B

Woah, love you to-night!

T 10 10 8 10 8 12 12 10 12 10 13 13 12 13 12 13 13 12 13 (13)

A 11 11 10 11 10 13 13 11 13 11 15 15 13 15 13 15 15 13 15 (15)

B

Verse 2:

I met a gun slinger last night  
 To keep me alive.  
 Spent all my money on gambling and guns to survive.  
 I know you'd have gone insane if you saw what I saw.  
 So now I've got to look for sanctuary from the law.

(To Chorus:)

# REMEMBER TOMORROW

Words and Music by  
STEVE HARRIS and PAUL DI'ANNO

E5 open



D5



5fr.

C5



9fr.

G5



10fr.

E5



7fr.

A5



12fr.

Moderately slow

Tempo I: ♩ = 92

Intro:

\*(Em)

Gtr. 1

harm (Fmaj7)

(Em)

mf w/flanger

harm. hold throughout

\*Chords implied by gtr. in Verses.

(harm.)

(8va) --

loco

(Fmaj7)

(Em)

(harm.)

Verses 1 &amp; 3:

Em

Fmaj7

Em

Un-chain the col-ors\_

be-fore\_ my eyes\_

Gtr. 1

harm.

hold throughout

harm.

Gtr. 2 Rhy. Fig. 1

(end Rhy. Fig.1)

mf hold throughout

w/Rhy. Fig. 1 (Gtr. 2, 3 times)

Fmaj7

Yes - ter - day's \_\_\_\_\_ sor - rows \_\_\_\_\_ are to - mor - row's white \_\_\_\_\_

Gtr. 1

TAB

0 2 2 0 2 2 0 0 2 2 0 2 1 2 1 2 0 2 1 0

Em

\_\_\_\_\_ lies \_\_\_\_\_ You scan the hor - i - zon,

TAB

3 3 3 5 3 2 4 5 5 2 4 5 3 2

Fmaj7

Em

the clouds \_\_\_\_\_ take me high - er \_\_\_\_\_ I shall \_\_\_\_\_

TAB

3 3 2 1 0 1 2 0 2 2 0 0 0 0 0 0 0 0 0 0

Fmaj7

Em

To Coda ⊕

re - turn \_\_\_\_\_ from out of the fire \_\_\_\_\_

TAB

0 0 0 0 1 1 2 2 0 0 0 0 0 0 0 0 0 0 0 0

12



Tempo II: ♩ = 104

E5

B5

(G5)

(C5)

Gtrs. 1 &amp; 2

Riff A

First system of music for Tempo II. It includes a guitar staff with a melodic line, a guitar staff with a rhythmic riff, and a bass staff with a bass line. The riff is labeled 'Riff A'.

E5

B5

(G5)

(C5)

Second system of music for Tempo II. It includes a guitar staff with a melodic line, a guitar staff with a rhythmic riff, and a bass staff with a bass line. The riff is labeled 'Riff A'.

E5

B5

(G5)

(C5)

Third system of music for Tempo II. It includes a guitar staff with a melodic line, a guitar staff with a rhythmic riff, and a bass staff with a bass line. The riff is labeled 'Riff A'.

E5

B5

(G5)

(C5)

Fourth system of music for Tempo II. It includes a guitar staff with a melodic line, a guitar staff with a rhythmic riff, and a bass staff with a bass line. The riff is labeled 'Riff A'.

Tempo I: ♩ = 92

open

E5

Gtr. 2

Em7

harm.

Gtr. 1

w/fdbk.

mf

harm.

Fifth system of music for Tempo I. It includes a guitar staff with a melodic line, a guitar staff with a rhythmic riff, and a bass staff with a bass line. The riff is labeled 'Riff A'.

Verse 2:  
w/Rhy. Fig. 1 (Gtr. 2, 4 times)

Em Fmaj7

Tears for re - mem - brance and tears for

joy. Tears for some - bod - y

and this lone - ly boy. Out in the

mad - ness comes the all see - ing eye. harm.

harm.

12 0 0 0 1 2 1 2 0 1 2 1

2 2 0 0 0 0 0 0 0 0 0 0

2 1 2 0 1 1 2 3 3 5 3 2 4 5 2

4 5 5 3 4 2 12 12 12

Fmaj7

(harm) And it flick - ers a - bove us, lights up

(harm.)

TAB 12 12 12 0 1 3 3 3

Tempo II: ♩ = 104  
w/Riff A (Gtr. 2, 4 times)  
E5 B5 (G5) (C5)

Em

the sky.

f

TAB 2 10 0 0 0 2 4 4 4 2 2 3 2 3 3 3 3 2 3 2

E5 B5 (G5) (C5) B5 B5

TAB 2 2 0 0 0 2 4 4 4 2 2 3 2 3 3 3 3 2 3 2 15 15 15

(G5) (C5) E5 B5 (G5) (C5)

TAB (12) (12) 15 15 15 (12) (12) 3 3 3 3 3 2 3 2 0 3 3 3 3 3 2 3 2

## Interlude I:

D5

C5

D5

C5

G5

Gtr. 2

Gtr. 1

T													
A	7	7		7		5	5	5	7	7	5	5	12
B	5	5		5		9	9	9	5	5	9	9	10

D5

C5

D5

C5

T													
A	5	7	7	7	7	7	5	5	5	5	5	5	5
B	9	5	5	5	5	5	9	9	9	9	9	9	9

D5

C5

D5

C5

T													
A	5	7	7	7	7	7	5	5	5	5	5	5	5
B	9	5	5	5	5	5	9	9	9	9	9	9	9

D5

C5

D5

C5

T																							
A	5	7	7	7	7	9	9	9	10	10	10	10	12	12	12	12	14	14	14	14	12	15	
B	9	5	5	5	5	7	7	7	7	8	8	8	8	10	10	10	10	12	12	12	12		

*Guitar Solo I:*  
 Rhy. Fig. 2  
 E5

Guitar Solo I: Rhy. Fig. 2, E5. The first system shows a treble clef staff with a wavy line indicating a tremolo or vibrato effect. The fretboard diagram below shows the following fret numbers: (15) 13 15 13 15 13 15 13 15 13 15 13 12 13 12 13 12 13 12 13.

Guitar Solo I: Rhy. Fig. 2, E5. The second system shows a treble clef staff with a wavy line indicating a tremolo or vibrato effect. The fretboard diagram below shows the following fret numbers: 10 12 10 12 10 8 7 8 7 5 7 5 8 5 8 7 5 8 5 7 5 7 5.

Guitar Solo I: Rhy. Fig. 2, E5. The third system shows a treble clef staff with a wavy line indicating a tremolo or vibrato effect. The fretboard diagram below shows the following fret numbers: 7 8 7 8 7 9 12 11 12 12 14 12 13 15 15 13 12 11 14 12.

Guitar Solo I: Rhy. Fig. 2, E5. The fourth system shows a treble clef staff with a wavy line indicating a tremolo or vibrato effect. The fretboard diagram below shows the following fret numbers: 12 11 14 12 12 10 12 10 9 9 15 12 14 12.



E5 G5

T  
A  
B

E5 G5 A5 E5 G5

T  
A  
B

\*trem. bar 3

\*Gradually depress trem. bar while slurring notes.

E5 A5 G5 (end Rhy. Fig. 2)

T  
A  
B

(slack)

### Interlude II:

Gtrs. 1 & 2

N.C.(C5)

(D5) (B5)

T  
A  
B

(B5)

C5 D5 E5

T  
A  
B

2 2 2 2 4 4 4 4 2 4

5 5 5 7 7 7 7 8  
5 5 5 7 7 7 7 9  
3 3 3 5 5 5 5 7

*Guitar Solo II:*  
w/Rhy. Fig. 2 (Gtr. 1)

Gtr. 2                      G5                      E5                      G5                      A5

The musical notation shows two staves. The top staff is labeled "Gtr. 2" and contains a melodic line with notes and rests, accented by the chord labels G5, E5, G5, and A5 above it. The bottom staff is labeled "TAB" and contains fret numbers corresponding to the notes in the guitar track above. The fret numbers are grouped by vertical lines indicating phrasing or breath marks.

TAB

12 10 8 7 | 5 3 1 2

14 12 10 9 | 7 5 3 2

E5                      G5                      E5                      A5                      G5

semi-harm.

hold bend

T  
A  
B

(2)                      2                      2                      (2)                      2                      0                      2

The second system of the musical score for 'The Sound of Silence' features a treble clef and a key signature of one sharp (F#). The melody continues with a series of eighth and sixteenth notes, including a triplet of eighth notes marked with an 'x' above them. Chord symbols E5, G5, E5, G5, and A5 are placed above the staff. The guitar tablature below the staff shows fret numbers 15, 15, 15, 15, 15, 15, 14, 12, 11, 14, 14, 12, 12, and a final chord of (0) (0).

E5

G5

E5

A5

G5

Treble staff: Melody with wavy line, quarter note, half note, quarter note.

Bass staff: Tablature with fret numbers 3, 0, 0, 12, 15, 12, 15, 15.

Interlude III:  
Gtrs. 1 & 2  
N.C. (C5)

Treble staff: Melody with wavy line, quarter note, half note, quarter note.

Bass staff: Tablature with fret numbers 5, 5, 5, 5, 3, 5, 7, 7, 7, 7, 5, 7.

(B5)

(C5)

Treble staff: Melody with wavy line, quarter note, half note, quarter note.

Bass staff: Tablature with fret numbers 4, 4, 4, 4, 2, 4, 5, 5, 5, 5, 3, 5.

(D5)

Treble staff: Melody with wavy line, quarter note, half note, quarter note.

Bass staff: Tablature with fret numbers 5, 5, 5, 5, 3, 5, 7, 7, 7, 7, 5, 7.

(B5)

(C5)

rit  
(D5)

Gtr. 2

Treble staff: Melody with wavy line, quarter note, half note, quarter note.

Bass staff: Tablature with fret numbers 4, 4, 4, 4, 2, 4, 5, 5, 7, 7, 3, 3, 5, 5.

Tempo 1: ♩ = 92

**Gtr. 1** E5 Fmaj7 E5 harm. -

w/fdbk.

**Gtr. 2** harm. 8va

T A B


9 (9) (9) 12 12 12

7 (7) (7)

2 (2) 12 12 (12) 5 5 5

0 0

w/Rhy. Fig. 1 (Gtr. 2)

Fmaj7 E5 D.S.  al Coda

T A B

12 7 (7) 12 12 12 12 12 12

7 (7) 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0 0 0

Tempo II: ♩ = 104

w/Riff A (Gtr. 2, 7 times)

**Coda** E5 B5 (G5) (C5) E5 B5

**Gtr. 1**

T A B

2 4 4 4 2 3 2 3 3 3 3 3 2 2 4 4 4 4 2 2 2 3 2

0 0

(G5) (C5) E5 B5 (G5) (C5)

Ow.

Ow.

Ow.

Ow.

(G5) (C5) E5 B5 (G5) (C5)

Ow.

Ow.

Ow.

Ow.



E5 B5

Oh, yeah. Owl...

Gtr. 1

TAB

Gtr. 2

TAB

rit. (G5) (C5) Freely

Oh, re - mem - ber to -

TAB

w/fdbk.

TAB

mor - row. Whoa. Yeah. Oh.

*tr* (9) *tr* (9) *tr* (9)

*\*trem. bar*

T 8 (10) 8 (10) 8 (10) 1 1 (2)

A

B

\*Gradually depress trem. bar while trilling note.

T (9) (9)

A

B

E5

Yeah.

*trem. bar* *trem. bar* *trem. bar* *trem. bar* *w/fdbk.*

T 15 13 12 10 12 11 9 12 10 9 7 5 4 5 6 7 7

A

B

*w/fdbk.*

T

A

B

Music by  
**STEVE HARRIS**



**Tempo I:**  $\text{♩} = 176$   
Gtr. 2  $\text{D}^5$

**Play 4 times**

C5    F5                      E5

Gtr. 1

P.M.

*Play 3 times*

D5	G5	E5	C5	D5
----	----	----	----	----

**Tempo II:** ♩ = 126

**Gtrs. 1 & 2**

N.C.\* E m

D

Em

\*Chords implied by bass gtr.

D

Em

B m

A Bm A Bm

T  
A  
B

Em D Em

T  
A  
B

D Em Bm

T  
A  
B

A Bm A Bm

T  
A  
B

Gtr. 1 E5 D5 G5 C5 D5 E5

Gtr. 2

hold bend . . .

T  
A  
B



Gtr. 2  
N.C.\*Em

Riff A

D

Tablature for Gtr. 2 (N.C.\*Em) and Riff A (D).

Staff 1: Melodic line with eighth and sixteenth notes.

Staff 2: Tablature for strings T, A, B.

Staff 3: Tablature for strings T, A, B.

Staff 4: Tablature for strings T, A, B.

Gtr. 1

Riff A1

Tablature for Gtr. 1 (Riff A1).

Staff 1: Melodic line with eighth and sixteenth notes.

Staff 2: Tablature for strings T, A, B.

Staff 3: Tablature for strings T, A, B.

Staff 4: Tablature for strings T, A, B.

\*Chords implied by bass gtr.

C

D

Em

Tablature for Gtr. 2 (C, D, Em).

Staff 1: Melodic line with eighth and sixteenth notes.

Staff 2: Tablature for strings T, A, B.

Staff 3: Tablature for strings T, A, B.

Staff 4: Tablature for strings T, A, B.

Tablature for Gtr. 2 (tr).

Staff 1: Melodic line with eighth and sixteenth notes.

Staff 2: Tablature for strings T, A, B.

Staff 3: Tablature for strings T, A, B.

Staff 4: Tablature for strings T, A, B.

Tablature for Gtr. 2 (tr).

Staff 1: Melodic line with eighth and sixteenth notes.

Staff 2: Tablature for strings T, A, B.

Staff 3: Tablature for strings T, A, B.

Staff 4: Tablature for strings T, A, B.

Tablature for Gtr. 2 (tr).

Staff 1: Melodic line with eighth and sixteenth notes.

Staff 2: Tablature for strings T, A, B.

Staff 3: Tablature for strings T, A, B.

Staff 4: Tablature for strings T, A, B.



Guitar Solo I:  
w/Riff A1 (Gtr. 1, 8 times)

Gtr. 2

Chord: D

Treble staff: Melody with eighth notes and triplets.

Bass staff: Fret numbers: (14), (14), 14, 12, 12, 15, 12, 15, 15.

Chords: C, D, Em

Treble staff: Melody with eighth notes and triplets.

Bass staff: Fret numbers: (15), 15, 12, 14, 15, (15), 15, 15, 14, 12, 15, 15.

Chord: D5

Treble staff: Melody with many sixteenth notes.

Bass staff: Fret numbers: (15), (15), 12, 17, 17, 15, 17, 15, 17, 15, 17, 17, 15, 17, 15, 17, 15, 16, 17, 15, 16, 12, 14, 12.

Chords: C5, D5

Treble staff: Melody with many sixteenth notes.

Bass staff: Fret numbers: 12, 14, 12, 12, 14, 12, 14, 12, 14, 12, 14, 12, 14, 12, 15, 14, 12, 12, (15), 15.

Chord: Em

Treble staff: Melody with eighth notes and triplets.

Bass staff: Fret numbers: (15), (15), 14, (14), 14, 12, 14, 14, 12, 14, 14, 12, 14, 14, 12, 14, 7.

w/Riff A (Gtr. 2, 8 times)

Gtr. 1

First system of guitar notation. The top staff shows a melodic line in treble clef. The bottom three staves (T, A, B) show fret numbers for the guitar. The A and B staves have a (7) in parentheses.

Second system of guitar notation. The top staff shows a melodic line in treble clef. The bottom three staves (T, A, B) show fret numbers for the guitar. The A and B staves have a (9) in parentheses. Chords C and D are indicated above the staff.

Third system of guitar notation. The top staff shows a melodic line in treble clef. The bottom three staves (T, A, B) show fret numbers for the guitar. The A and B staves have a (9) in parentheses. Chords Em and Em\* are indicated above the staff.

\*Indicates rhythm hits from bass &amp; drums.

Fourth system of guitar notation. The top staff shows a melodic line in treble clef. The bottom three staves (T, A, B) show fret numbers for the guitar. The A and B staves have a (9) in parentheses. Chord D\* is indicated above the staff.

Fifth system of guitar notation. The top staff shows a melodic line in treble clef. The bottom three staves (T, A, B) show fret numbers for the guitar. The A and B staves have a (9) in parentheses. Chords C\*, D\*, and Em\* are indicated above the staff.

Sixth system of guitar notation. The top staff shows a melodic line in treble clef. The bottom three staves (T, A, B) show fret numbers for the guitar. The A and B staves have a (9) in parentheses.

**Gtr. 1**

**D**

TAB (9) 12 12 12 12 10 12 11 12 (12) 12 12 12 12 10 12 11 12 (12) 12 12 12 12 10 12 11 12

**Gtr. 2**

TAB (7) 8 8 8 8 7 9 7 9 (9) 8 8 8 8 7 9 7 9 (9) 8 8 8 8 7 9 7 9

**C** **D** **Em**

tr

TAB (12) 12 12 12 12 10 12 11 12 (12) 12 12 12 12 10 12 11 12 (12) 10 10 (12)

tr

TAB (9) 8 8 8 8 7 9 7 9 (9) 8 8 8 8 7 9 7 9 (9) 8 8 8 8 7 9 7 9

tr

TAB 12 (13) 12 (13) 13 (15) 12 (13) 15 15 15

tr

TAB (9) 8 8 8 8 7 9 7 9 (9) 8 8 8 8 7 9 7 9

7

Guitar Solo II:  
w/Riff A (Gtr. 2, 16 times)

49

First system of guitar notation. The top staff is a standard guitar staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various articulations, including slurs and a wavy line indicating a vibrato. The bottom staff is a tablature staff with six lines, labeled T, A, and B on the left. It contains fret numbers (12, 14, 15, 15, 15, 15, 14, 12, 15, 15) and a wavy line at the end. A bracket with the number 2 is placed under the first two fret numbers, and another bracket with the number 3 is placed under the last three fret numbers.

Second system of guitar notation. The top staff continues the melodic line, with a wavy line at the beginning. The bottom staff contains fret numbers (15), /17 15 17 15 13 12, 13 12, 14 12 14, 12 13 12 13 15, 12 14, 15 14 12 14 12, 15 13 12, 14 12 11. A bracket with the number 1 is placed under the first fret number, and another bracket with the number 1 is placed under the last fret number. A bracket with the number 1 is placed under the first fret number, and another bracket with the number 1 is placed under the last fret number.

Third system of guitar notation. The top staff continues the melodic line, with a wavy line at the beginning. The bottom staff contains fret numbers 14 12 11 12 11 12, (12), /16 15 17 15 17 15 17, 15 17 15 17 15, 15 17 15 17 15, 16. A bracket with the number 1 1/2 is placed under the first fret number, and another bracket with the number 1 is placed under the last fret number.

Fourth system of guitar notation. The top staff continues the melodic line, with a wavy line at the beginning. The bottom staff contains fret numbers 14 15 14 17 14 15 14 15 17 17, (17), 17, 17, (17), 17, 17. A bracket with the number 4 is placed under the first four fret numbers, and another bracket with the number 1 is placed under the last fret number.

Fifth system of guitar notation. The top staff continues the melodic line, with a wavy line at the beginning. The bottom staff contains fret numbers (17) (17) 15 14 15 17, 14 17 15 13 15 13 12 13 12, 13 15 12 14 12 15 14 12 15. A bracket with the number 3 is placed under the first three fret numbers, and another bracket with the number 2 is placed under the last two fret numbers.

Sixth system of guitar notation. The top staff continues the melodic line, with a wavy line at the beginning. The bottom staff contains fret numbers 15 15 13 15 13 12 14 12 15 12, 15 12 15 12 15 12 15 12 15 12. A bracket with the number 1 is placed under the first fret number, and another bracket with the number 1 is placed under the last fret number.

First system of music notation. The treble clef staff shows a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The bass clef staff shows a guitar tablature line with fret numbers 15, 12, 15, 12, 15, 12, 15, 12, 13, 10, 13, 10, 13, 10, 13, 10, 13. The system is labeled with a 'D' above the staff.

Second system of music notation. The treble clef staff shows a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The bass clef staff shows a guitar tablature line with fret numbers 10, 13, 10, 13, 10, 13, 10, 13, 11, 8, 11, 8, 11, 8, 11, 8, 11, 13. The system is labeled with a 'C' above the staff.

Third system of music notation. The treble clef staff shows a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The bass clef staff shows a guitar tablature line with fret numbers 10, 13, 10, 13, 10, 13, 10, 13, 0, 12, 0, 0, 10, 0, 0, 8, 0, 0, 7, 0, 0. The system is labeled with an 'Em' above the staff.

Fourth system of music notation. The treble clef staff shows a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The bass clef staff shows a guitar tablature line with fret numbers 5, 0, 0, 5, 0, 0, 5, 0, 0, 0, 15, (15), 12, 15, 12, 15, 12, 15, 12, 15. The system is labeled with a 'D' above the staff.

Fifth system of music notation. The treble clef staff shows a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The bass clef staff shows a guitar tablature line with fret numbers 12, 15, 12, 15, 12, 15, 12, 15, 13, 10, 13, 10, 13, 10, 13, 10, 13. The system is labeled with a 'D' above the staff.

Sixth system of music notation. The treble clef staff shows a melodic line with a key signature of one sharp (F#) and a time signature of 4/4. The bass clef staff shows a guitar tablature line with fret numbers 10, 13, 10, 13, 10, 13, 10, 13, 11, 8, 11, 8, 11, 8, 11, 8, 11, 13. The system is labeled with a 'C' above the staff.

Em

10 13 10 13 10 13 10 13 0 | 5 3 0 5 3 0 5 3 0 5 3 0 | 2 2 (2) 0 2 7

w/Riff A (Gtr. 2, 4 times)

D

(7) 5 5 5 5 4 7 5 7 | (7) 5 5 5 5 4 7 5 7 | (7) 5 5 5 5 4 7 5 7

C

D

Em

(7) 5 5 5 5 4 7 5 7 | (7) 5 5 5 5 4 7 5 7 | (7) 5 5 5 5 4 7 5 7

12 0 0 10 0 0 0 0 0 7 0 0 | 5 0 0 3 0 0 2 0 0 0 | 7

Gtr. 1

D

(7) 5 5 5 5 4 7 5 7 | (7) 5 5 5 5 4 7 5 7 | (7) 5 5 5 5 4 7 5 7

Gtr. 2

(7) 9 9 9 9 7 10 9 10 | (10) 9 9 9 9 7 10 9 10 | (10) 9 9 9 9 7 10 9 10

rit.

C

D

Measures 1-3 of the guitar score. The first system shows a melodic line in the treble clef and a corresponding guitar tablature line. The second system continues the melodic line and tablature. The third system shows the end of the first system with a 4/4 time signature.

Freely  
Em

Measures 4-6 of the guitar score. The first system shows a melodic line with trills (tr) and a corresponding guitar tablature line. The second system continues the melodic line and tablature. The third system shows the end of the second system with a 4/4 time signature.

Gtrs. 1 & 2  
N.C.Gtr. 2  
E5Slowly  
Em(9)

Gtr. 1

Measures 7-9 of the guitar score. The first system shows a melodic line and a corresponding guitar tablature line. The second system continues the melodic line and tablature. The third system shows the end of the third system with a 4/4 time signature.

Em Em7

rit.

Measures 10-12 of the guitar score. The first system shows a melodic line and a corresponding guitar tablature line. The second system continues the melodic line and tablature. The third system shows the end of the fourth system with a 4/4 time signature.



# HALLOWED BE THY NAME

Words and Music by  
STEVE HARRIS



Slowly ♩ = 72

Intro:

N.C.

(Em)

Gtr. 1 Riff A

Gtr. 2 Riff A1

*mf*

T 7 10 8 7 8 7 9 7

A 5 4 2 2 5 3 5

B 5 4 2 5 2 5 3 2

Verse 1:

w/Riffs A (Gtr. 1) & A1 (Gtr. 2) Both 2 times

1. I'm wait-ing in my cold cell when the bell be-gins to chime.

(end Riff A)

(end Riff A1)

T 7 10 8 7 8 7 9 8

A 5 4 2 2 5 3 5

B 5 4 2 5 2 5 3 2

Re - flect-ing on my past life and it does-'nt have much time.

Em/C\* Em/D\* Em

At five o'-clock they take me to the Gal - lows Pole

(Audience)

Gtr. 1

Gtr. 2

T 7 10 8 7 8 7 9 7

A 5 4 2 2 5 3 5

B 5 4 2 5 2 5 3 2

\*Denotes bass part.

Em/C\* Em/D\*

(Audience) The sands of time for me are run - ning low...

T 7 10 8 7 8 7 9 8

A 5 4 2 5 2 5 3 2

B 5 4 2 5 2 5 3 2

Moderately ♩ = 120

Em

Rhy. Fig. 1

Gtr. 2

E5

T 7 10 8 7 8 7 9 8

A 5 4 2 5 2 5 3 2

B 5 4 2 5 2 5 3 2

Gtr. 1

T 10 (10) 8 7 8 7 9 7/8

A 5 4 2 5 2 5 3 2

B 5 4 2 5 2 5 3 2

C5

D5

E5

⑤ 10fr. 9fr. 7fr. 10fr. 9fr. 10fr. 11fr.  
G F# E G F# D D#

Run - ning

T 10 8 10 10 8 7 8 7 9 8

A 10 10 8 7 8 7 9 7/8

B 10 8 10 8 10 8 10 8 10 8 10 8 10 8

E5 C5 D5

low.

10 (10) 8 7 8 7 9 11 11 10 10 8 7 8 7 9 8 10 (10) 10 (10) 8 10

Interlude I:

④ 5fr. 4fr. 2fr. 5fr. 4fr. open  
G F# E G F# D N.C.

E5

Both Gtrs.

(10) 10 (10)

2 4 5 4 5 2 5 5 4 5 4 5 4 2 (2) 2 4 2 4 5 4 5 4 5 4 5 4 2

Riff B

2 4 5 4 5 2 5 5 4 5 4 5 4 2 (2) 2 4 2 4 5 4 5 4 5 4 2 (2) 4 5 4 5 2 5 5 4 5 4 5 4 2

(end Riff B)

(2) 2 4 2 4 5 4 5 4 5 4 2 2 4 5 4 5 2 5 5 4 5 4 5 4 2 (2) 2 4 2 4 5 4 5 4 5 4 2

## Verse 2:

E5

G5

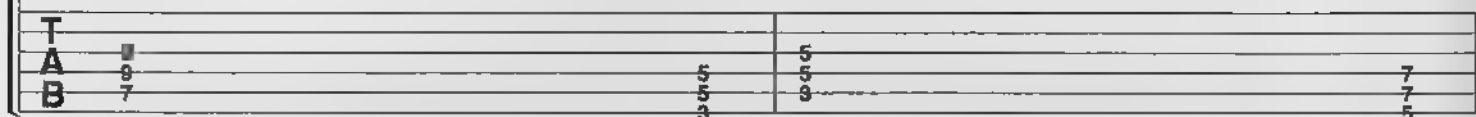
C5

A5



When the priest comes to read me the last rites I take a look through the bars at the last sights

Both Gtrs.



D5

B5 E5 B5 C5

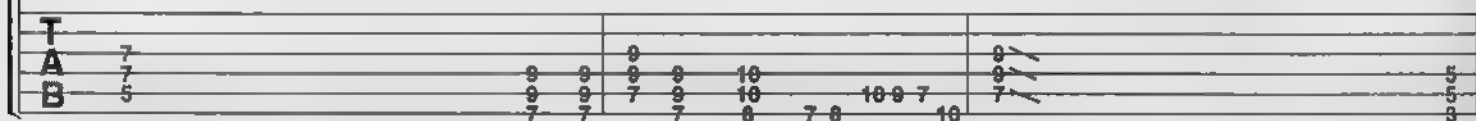
E5

G5



of a world that has gone ver-y wrong for me.

Can it be that there's some sort of er - ror?



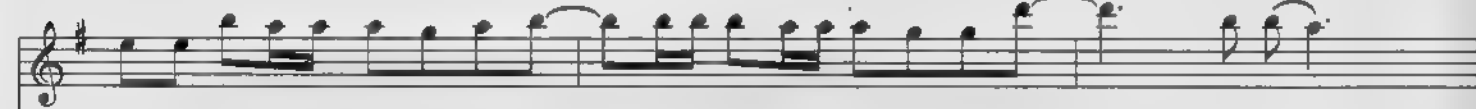
C5

A5 D5

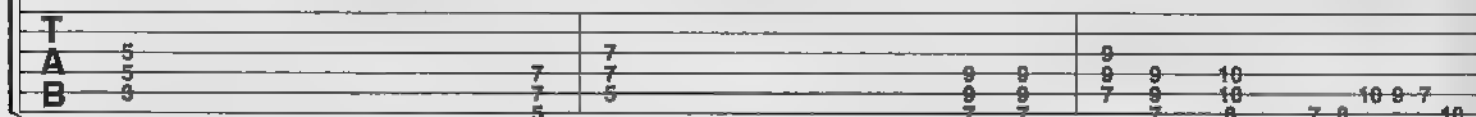
B5

E5 B5

C5

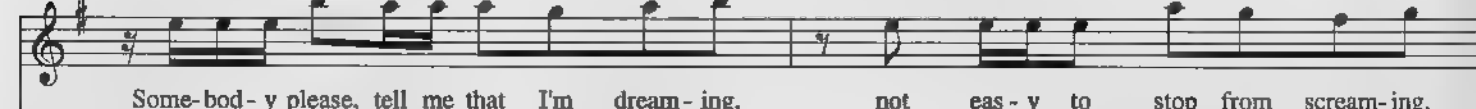


Hard to stop the sur-mount-ing ter - ror. Is it real - ly the end, not some cra - zy dream?

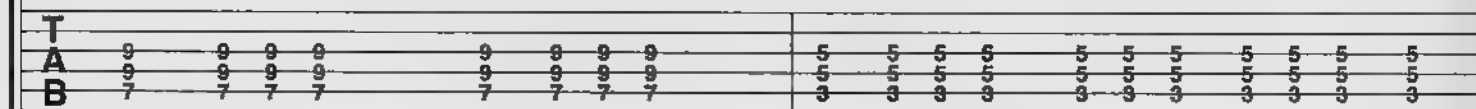
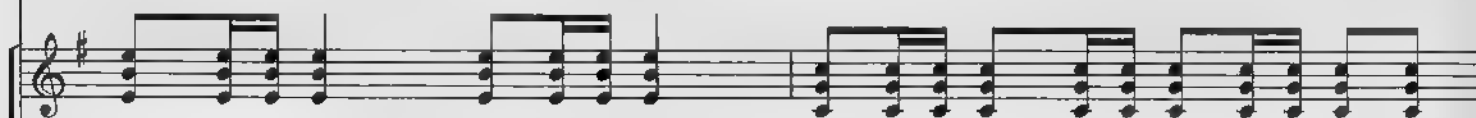


E5

C5



Some-bod - y please, tell me that I'm dream-ing, not eas - y to stop from scream-ing,









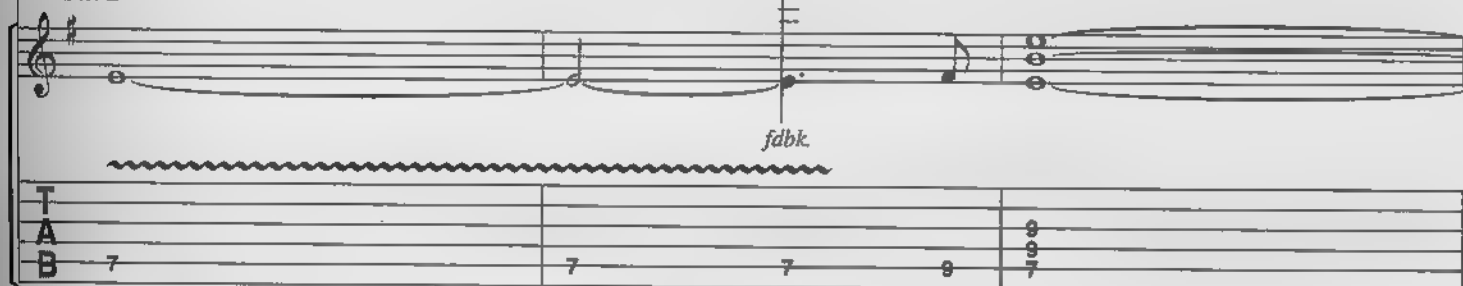
## Bridge:

Gtr. 1

E5

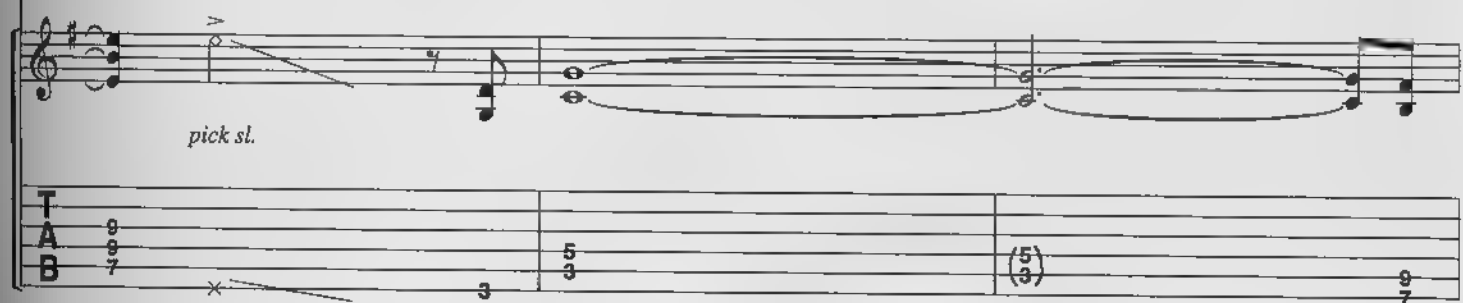


Gtr. 2



G5 C5

B5





Both Gtrs.  
N.C.

E5

Tablature for System 1:

T	9	12	11	12	9	12	11	12
A	9	12	11	12	9	12	11	12
B	7	9	10	9	10	10	9	10

Tablature for System 2:

T	9	9	9
A	9	9	9
B	7	7	7

Tablature for System 2:

T	7	9	10	9	10	9	10	9	7	10	12
A	7	9	10	9	10	9	10	9	7	10	12
B	7	9	10	9	10	9	10	9	7	10	12

Double time ♩ = 230  
Rhy. Fig. 2

E5

D5 E5

Tablature for System 3:

T	7	9	10	9	10	9	10	9	7	10	12
A	7	9	10	9	10	9	10	9	7	10	12
B	7	9	10	9	10	9	10	9	7	10	12

D5

Tablature for System 4:

T	9	9	9	9	9	9	9	9	9	9	9
A	9	9	9	9	9	9	9	9	9	9	9
B	7	7	7	7	7	7	7	7	7	7	7

C5 D5

(end Rhy. Fig. 2)

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff contains a melody in G major, starting with a quarter note G4, followed by eighth notes A4 and B4, a quarter note C5, and a half note D5. The guitar tablature staff shows the fretting for these notes: G (open), A (1), B (2), C (3), and D (5). The tablature is written in a standard format with numbers 1-5 and 'x' for open strings.

w/Rhy. Fig. 2 (Gtr. 2)

**Gtr. 1**

ES

D5      E5

Gr. 1 E5

D5

trém. bar

D5

trém. bar

TAB

9 9 9 5 4 7 9 2 3 7 7 7 5 5 5 7 5

C5	D5
----	----

*trem. bar*

The musical score for guitar consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a common time signature. It contains a melody line with a tremolo bar section marked "trem. bar". The bottom staff is a tablature staff showing fret numbers. The fret numbers are 7, 12, 10, 11, 9, 14, 12, 14, 15. The score includes a tremolo bar section marked "trem. bar".

### Guitar Solo I:

w/Rhy. Fig. 2 (Gtr. 2, 2 times)

E

D E

W/Key: Fig. 2 (Gr. 2, 2 times)

T  
A  
B

[illegible]

8va

12 17 12 17 12 14 15 14 12 14 12 15 12 15 12 14 12 15 12 14 12 15 12

TAB

B

**Guitar Solo II:**  
w/Rhy Fig. 2 (Gtr. 1, 2 times)

Gtr. 2

hold bend

D E

T  
A  
B

D

T  
A  
B

C D

T  
A  
B

E D E

T  
A  
B

D C D

T  
A  
B

3 *loco*

T  
A  
B

10 12 10 12 10 12 17 17 17 15 17 12 14

Gtr. 2 *E5*

T  
A  
B

(14) (14) (14) 14 14 12 12 12 15

Gtr. 1

T  
A  
B

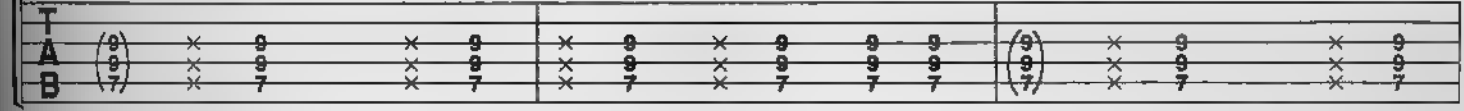
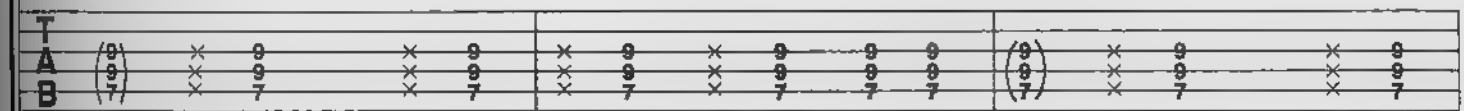
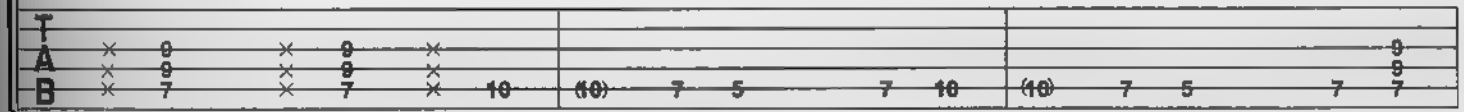
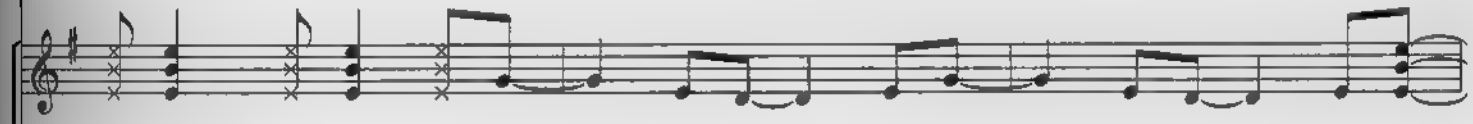
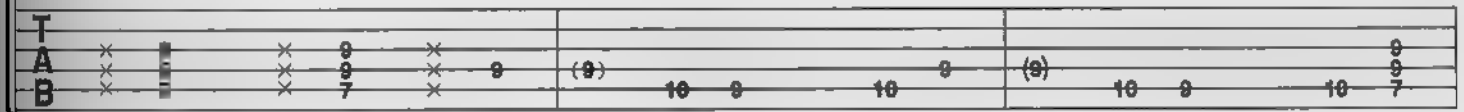
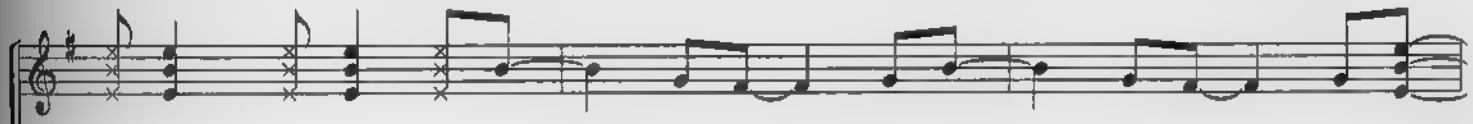
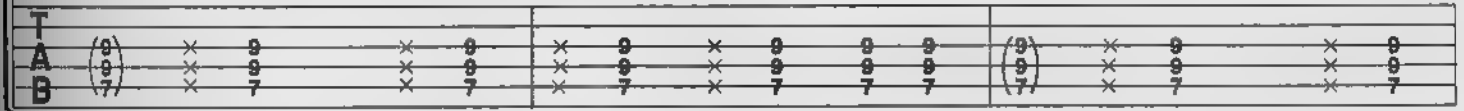
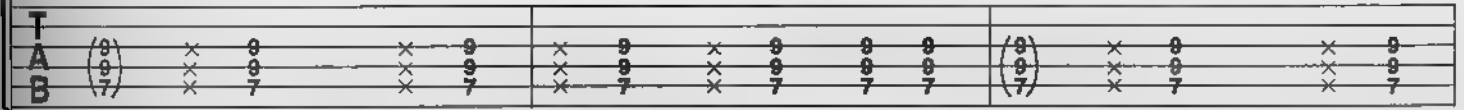
9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7

T  
A  
B

(15) 5 (5) 7 5 7 5 (5) 7 5 7 9 9 7

T  
A  
B

9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7 9 9 7



First system of musical notation (treble clef, key signature of one sharp) and guitar tablature.

Second system of musical notation (treble clef, key signature of one sharp) and guitar tablature.

Third system of musical notation (treble clef, key signature of one sharp) and guitar tablature.

Fourth system of musical notation (treble clef, key signature of one sharp) and guitar tablature.

N.C.  
Both gtrs.

Fifth system of musical notation (treble clef, key signature of one sharp) and guitar tablature, including the instruction "N.C. Both gtrs."

Sixth system of musical notation (treble clef, key signature of one sharp) and guitar tablature.



First system of musical notation (treble clef, key signature of one sharp) and guitar tablature. The tablature consists of three measures:   
 Measure 1: 2 2 4 2 4 5 4 5   
 Measure 2: 4 5 4 5 4 2   
 Measure 3: 2 4 5 4 5 2 5 5

Second system of musical notation and guitar tablature. The tablature consists of three measures:   
 Measure 1: 4 5 4 5 4 2   
 Measure 2: 2 4 5 4 5 2 5 5   
 Measure 3: 4 5 4 5 4 2

Third system of musical notation and guitar tablature. The tablature consists of three measures:   
 Measure 1: 2 4 5 4 5 2 5 5   
 Measure 2: 4 5 4 5 4 2   
 Measure 3: 2 4 5 4 5 2 5 5

Fourth system of musical notation and guitar tablature. The tablature consists of two measures:   
 Measure 1: 4 5 4 5 4 2   
 Measure 2: 2 4 5 4 5 2 5 5

Fifth system of musical notation and guitar tablature. The tablature consists of three measures:   
 Measure 1: 4 5 4 5 4 2   
 Measure 2: 9 9 7 10 10 8   
 Measure 3: (10) (10) (8) |



C5 D5

hal - low'd

trem. bar

T	5	x	5	x	5	(5)	5	5	5	5	7
A	5	x	5	x	5	(5)	5	5	5	5	5
B	5	x	5	x	5	(5)	5	5	5	5	5

Half time ♩ = 120

B5 E5 A5

pick sl.

be thy name.

trem. bar

T	(7)	9	12	11	12	9	12	11	12	9	12	11	12
A	(7)	9	12	11	12	9	12	11	12	9	12	11	12
B	(5)	9	12	11	12	9	12	11	12	9	12	11	12

D5 G5 C5

pick sl.

T	9	12	11	12	9	12	11	12	9	12	11	12	9	12	11	12
A	9	12	11	12	9	12	11	12	9	12	11	12	9	12	11	12
B	9	12	11	12	9	12	11	12	9	12	11	12	9	12	11	12

A5 D5 rit. B5

pick sl. -----

Yeah, yeah, yeah

T  
A  
B

9 12 11 12 9 12 11 12 9 12 11 12 9 12 11 12

## Free time

E5

yeah. Whoa!

trem. bar ----- 1/2

1/2

T  
A  
B

9 12 11 11 (11) 12 11 12 12 11 12 9 12 11 12

## Gtr. 2

trem. bar fdbk.

T  
A  
B

9 9 7 0 (9) (9) (9) 7 0 (9) (9) (9) 7 0

First system of musical notation. The top staff is a treble clef staff with a long melodic line. The middle staff is a guitar staff with tremolos. The bottom staff is a TAB staff with fret numbers: 9, 10, 9, 10, 9, 12, 9, 11, 12, 11, 12, 9, 11, 7, 9, 5, 7, 7, 9.

Second system of musical notation. The top staff is a treble clef staff with a long melodic line. The middle staff is a guitar staff with tremolos. The bottom staff is a TAB staff with fret numbers: 7, 9, 5, 7, 4, 5, 5, 7, 9, 5, 2, 9, 5, 7.

Third system of musical notation. The top staff is a treble clef staff with a long melodic line. The middle staff is a guitar staff with tremolos. The bottom staff is a TAB staff with fret numbers: 7, 9, 5, 7, 4, 5, 5, 7, 9, 5, 2, 9, 5, 7.

Fourth system of musical notation. The top staff is a treble clef staff with a long melodic line. The middle staff is a guitar staff with tremolos. The bottom staff is a TAB staff with fret numbers: 7, 9, 5, 7, 4, 5, 5, 7, 9, 5, 2, 9, 5, 7.

Fifth system of musical notation. The top staff is a treble clef staff with a long melodic line. The middle staff is a guitar staff with tremolos. The bottom staff is a TAB staff with fret numbers: 7, 9, 5, 7, 4, 5, 5, 7, 9, 5, 2, 9, 5, 7.

# IRON MAIDEN

Words and Music by  
STEVE HARRIS



Fast ♩ = 206

Gtr. 1

Intro:  
N.C.  
Riff A

*f*

w/Riff A (Gtr. 1)

Gtr. 2  
Riff A1

w/Riffs A (Gtr. 1) & A1 (Gtr. 2) Both 5 times

*f*

Verse 1:

Both Gtrs. Rhy. Fig. 1

Won't you come in - to my room,

I want to show you all my wares.

w/Rhy. Fig. 2 (Both gtrs., 3 times)

A5 G5 Gsus G

(I just) want to see your blood, I just want to stand and stare.

A5 G5 Gsus G

See the blood be - gin to flow, as it falls up - on the floor.

A5 G5 Gsus G

Ir - on Mai - den can't be fought. Ir - on Maid - en can't be sought.

w/Riffs A (Gtr. 1) & A1 (Gtr. 2)  
Both 4 times  
N.C.

Chorus:

Rhy. Fig. 2

C5 G5 D5

Gtr. 2

8

Oh well, wher - ev - er, wher - ev - er you are.

Gtr. 1

T A B

5 5 5 7 7 7

w/Rhy. Fig. 2 (Gtr. 2, 3 times)

(end Rhy. Fig. 2)

A5 C5 G5

Ir - on Maid - en's gon - na get you

T A B

5 7 8 10 8 10 5 5 5 5 5 5

D5 A5 C5 G5

no mat - ter how far. See the blood\_\_ flow watch-ing it shed

T  
A 7 7 7 5 8 8  
B 7 7 7 7 10 10

D5 A5 C5 G5

(up) a - bove\_\_ my head. Ir - on Maid - en wants\_\_ you

T  
A 7 7 5 9 7 5 7 6 5 7 6 5 5 5 5 5 5 5 5  
B 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

w/Riffs A (Gtr. 1) & A1 (Gtr. 2) Both 4 times  
N.C. 8

§ Verses 2 & 3:  
w/Rhy. Fig. 1 (Both gtrs., 4 times)

D5 A5 A5

for dead\_\_ 2. 3. Won't you come in to\_\_

tr~~~~~

tr~~~~~

T  
A 7 7 7 5(7) 5  
B 7 7 7 7 7

G5 Gsus G A5

\_\_ my room\_\_ want to show you all\_\_ my wares\_\_ (I just) want to



Substitute w/Fill 1 (Gtr. 2, Verse 2)

Substitute w/Fill 2 (Gtr. 2, Verse 3)

G5 Gsus G A5

see your blood, I just want to stand and stare. The blood be - gins

G5 Gsus G A5

to flow, as it falls up - on the floor. Ir - on Maid - en can't

Substitute w/Fill 1 (Gtr. 2, Verse 2)

G5 Gsus G To Coda

be fought. Ir - on Maid - en can't be sought.

Chorus:

w/Rhy. Fig. 2 (Gtr 2, 3 times)

C5 G5 D5

Oh well, wher - ev - er, wher - ev - er you are.

Gtr. 1

Gtr. 1

T A B

5 5 5 5 5 5 7 7 7 7 7 7 5 5 5

Fill 1 A5 G5

Gtr. 2

PM -

harm.

trem. bar

harm.

T A B

7 7 7 7 7 7 3 3 3 3 3 3 5 (5)

5 5 5 5 5 5 3

Fill 2 A5 G5 8va

Gtr. 2

PM.

hold

T A B

7 7 7 7 7 7 3 15 15 15 15 (15) 15 (15)

5 5 5 5 5 5 3

A5 C5 G5 D5

Ir - on Maid-en's gon-na get you no mat - ter how

T 8 12 12  
A 10 14 14  
B 5 5 5 7 7 7

A5 C5 G5 D5

far. See the blood\_ flow watch-ing it shed a - bove\_ my

T 15 12 12  
A 17 14 14  
B 5 5 5 7 7 7 8

A5 C5 G5

head. (Audience) Ir - on Maid - en wants\_ you

T 8 10 10 10 10 12 12 12  
A 5 7 7 7 7 9 9 9  
B 5 5 5 5 5 5 5 5

Free time

D5

N.C.

*for dead.*

Gtr. 1

*fdbk.*

T				
A	7	7	(7)	
B	5	5	(5)	

Gtr. 2

*trem. bar*

*fdbk.*

T						
A	7	(7)			2	3
B	5	(5)	0	2	3	0

Fast ♩ = 206

Musical staff with notes and wavy lines.

T					
A		9	7	10	(10)
B					

Musical staff with notes and wavy lines.

T					
A	(9)	0	2	4	
B		0	2	3	(3)

N.C.

semi-harm. -----

T  
A  
B

T  
A  
B

T  
A  
B

T  
A  
B

Bass & drums

Gtr. 2

D5

C5

Free time

Spoken: Scream for me, pick sl. Helsinki!

T  
A  
B

*a tempo* (♩ = 206)  
w/Riff A (Gtr. 1, 2 times)

N.C.

3

12

D.S.  $\frac{\infty}{8}$  al Coda

The first system shows a guitar riff on a single staff with a treble clef. The riff consists of a series of eighth notes and rests. Below the guitar staff is a bass line on a staff with a bass clef, showing the corresponding bass notes. The bass line includes a triplet of eighth notes.

♣ Chorus:  
Coda w/Rhy. Fig. 2 (Gtr. 2, 3 times)

The second system features a vocal line on a staff with a treble clef and a guitar/bass line on a staff with a bass clef. The vocal line includes the lyrics "Oh, well, wher - ev - er, wher - ev - er you". The guitar/bass line includes a triplet of eighth notes and a measure with a "15" marking.

The third system features a vocal line on a staff with a treble clef and a guitar/bass line on a staff with a bass clef. The vocal line includes the lyrics "are, Ir - on Maid - en's gon - na get you,". The guitar/bass line includes a "hold" marking and a measure with a "15" marking.

The fourth system features a vocal line on a staff with a treble clef and a guitar/bass line on a staff with a bass clef. The vocal line includes the lyrics "no mat - ter how far. See the blood flow,". The guitar/bass line includes a "trem. bar" marking and a measure with a "0" marking.

Andante

G5 D5

watch - ing it shed up a - bove my

8va

TAB

5 5 5 5 7 7 7 7

5 5 5 5 5 5 5 5

17 20 19 17

A5 C5

head. (Audience) Ir - on Maid - en loco

20 19 17 20 18 17 20 (20)

TAB

Free time  
D5

G5

N.C.

wants you for dead, Hel - sin - ki...

ad lib. spoken vocal until end.

Gtr. 1

\*ad lib. effects

pick slide

TAB

Gtr. 2

\*ad lib. effects

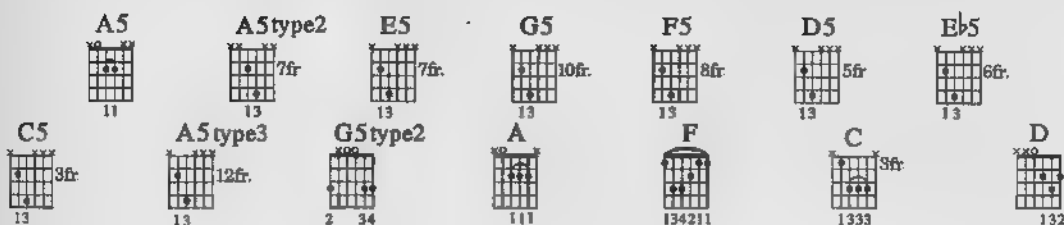
tr

tr

TAB

# 2 MINUTES TO MIDNIGHT

Words and Music by  
ADRIAN SMITH and BRUCE DICKINSON



Fast ♩ = 192

Intro:

Gtr. 1 Rhy. Fig. 1

N.C.

Gtr. 2

w/Rhy. Fig. 1 (Gtr. 1, 3 times)

**Both Gtrs. Rhy. Fig. 2**

The musical score consists of two staves. The top staff is a treble clef with a melody line. The bottom staff is a bass clef with fret numbers. The melody line has chords A7(7) and D5/A written above it. The bass line has fret numbers 0, 5, 7, 5, 7, 7, 5, 7, 0, 0, 5, 7, 0, 0.

Key signature: One sharp (F#)  
 Time signature: 3/4

**Guitar:**  
 w/Rhy. Fig. 2 (Both gtrs.)  
 Verse: w/Rhy. Fig. 2 (Both guitars, 2 times)

**Bass:**  
 P.M. (Pedal Point)

**Tenor:**  
 T (Tenor)

Measures: 1, 2, 3, 4

A7(♯) D5/A A7(♯) D5/A A7(♯) A5  
 shoot to maim, we don't don't need no rea - son. The

A7(♯) D5/A A7(♯) D5/A A7(♯) D5/A

gol - den goose\_\_ is on the loose,\_\_ nev - er out of

2 Minutes To Midnight - 13 - 2





A5 F/A G/A 3 3 Gsus/A

war a - gain, blood is free - dom's stain, don't you

hold - - P.M. P.M. - -

T  
A 5 7 7 7 9 10 10 3 3 3  
B 0 0 0 0 0 0 0 0 0 0 0

F Fsus F 3 Esus E A5

pray for my soul an - y - more. Two min -

P.M. P.M.

Original feel ♩ = 192  
Chorus:

T  
A 2 2 2 2 2 2 2 2 2 2 2 2  
B 3 3 3 3 3 3 3 3 3 3 3 3

G5 Dm

utes (Audience:) to mid night The hands...

T  
A (2) 2 2 0 1 3 3 3 3 3 3 3 3  
B (0) 3 3 3 3 3 3 3 3 3 3 3 3

F5 G5

that threat - en doom yeah.

T  
A (6) 7 6 (6) 7 7 10 10 10 12  
B (5) 5 5 5 5 5 5 5 5 5 5 5 5



**Guitar Solo:**  
Rhy. Fig. 3  
Gtr. 2

(end Rhy. Fig.

A5type2 E5 G5 F5 E5 D5 (end Rhy. Fig.

Gtr. 1  
 trem. bar  
 1  
 trem. bar  
 14 12 (12) 15 13 15 13

w/Rhy. Fig. 3 (Gtr. 1, 2 times)

[illegible]

Handwritten musical score for guitar. The top staff is in treble clef and contains a melody. Above the staff, the chords **A5type2**, **E5**, and **G5** are written. The melody includes a triplet marked with a '3' and a 'rake' technique indicated by a dashed line. The bottom staff is a guitar tablature with fret numbers. It includes a 'T A B' label and a 'rake' technique. The tablature shows fret numbers such as 12, 10, 12, 14, 12, 12, 12, 15, 12, 15, 12, (12), 15, 13, 15, 13, 13, 12, 15.

F5 E5 D5

8va

rake

trem. bar

TAB

12 13 12 13 12 15 13 15 13 15 13 12 14 12 14 12 12 14 12 14 12 12 15 17 20

A5type2 E5 G5 F5 E♭5 D5

8va

trem. bar

(20) 19 17 20 (20) 20 (20) 18 17 19 (19) 13 15 13 12 13 15 12 15 15 (15)

Half time

Gtr. 2

E5 G/E\* C5/B\* A/E\*

semi-harm. hold bend

3 3

Gtr. 1

loco

\*Denotes Bass part

E5 G/E C5 G/E\* A5/E\*

8va

1 1/2

4 4 5 7 9 5 4 5 7 5 4 5 4 8 5 6 5 8 5 4 7 4 5 13

E5

G/E\*

C5/E\*

A/E\*

8<sup>va</sup>

musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with various accidentals and a wavy line indicating a tremolo. Below the staff is a guitar tablature with two lines, T (Treble) and B (Bass). The tablature includes fret numbers and a "semi-harm." (natural harmonics) marking.

Tablature: T 12 12 13 15 12 13 14 12 13 12 13 12 14 13; B 15 15 12 12 14 12 14 12 14 12

musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with various accidentals and a wavy line indicating a tremolo. Below the staff is a guitar tablature with two lines, T (Treble) and B (Bass). The tablature includes fret numbers and a "semi-harm." (natural harmonics) marking.

Tablature: T 8 7 5 2 5 2 5 7 4 4 5 7 4 5 7; B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E5

G/E\*

C5

G/E\*

A5/E\*

musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with various accidentals and a wavy line indicating a tremolo. Below the staff is a guitar tablature with two lines, T (Treble) and B (Bass). The tablature includes fret numbers and a "semi-harm." (natural harmonics) marking.

Tablature: T (15) 15 14 12 12 12 15 12 12 15 (15) 17 17 17 17 (17) 15; B 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with various accidentals and a wavy line indicating a tremolo. Below the staff is a guitar tablature with two lines, T (Treble) and B (Bass). The tablature includes fret numbers and a "semi-harm." (natural harmonics) marking.

Tablature: T 8 7 5 2 5 2 5 7 4 4 5 7 4 5 7; B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C5/E\*

D/E\*

E5  
loco

D5

E5

musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with various accidentals and a wavy line indicating a tremolo. Below the staff is a guitar tablature with two lines, T (Treble) and B (Bass). The tablature includes fret numbers and a "semi-harm." (natural harmonics) marking.

Tablature: T 17 15 (15) (15) (15); B 9 7 9 7 9 7

musical staff with treble clef and key signature of one sharp (F#). The staff contains a melodic line with various accidentals and a wavy line indicating a tremolo. Below the staff is a guitar tablature with two lines, T (Treble) and B (Bass). The tablature includes fret numbers and a "semi-harm." (natural harmonics) marking.

Tablature: T 5 5 7 (7) 9 7 9; B 5 5 5 (5) 7 5 7

G5 D5 E5 D5 C5/E\* D5/E\*

pick sl.

E5 D5 E5 G5 D5 B5 C5/E\* D5/E\*

PM. hold

PM. hold

C5/E\* D5/E\*

PM. hold

hold

hold





**Coda**

F5 G5

born in the womb. Oh.

trem. bar trem. bar

T (6)	7	7	8	10	(10)	12	(12)
A				10	(10)	12	(12)
B				8	(8)	10	(10)

Outro:  
 G5 A5type3 F5 G5  
 Gtr. 2  
 Mid - night,  
 Gtr. 1  
 Rhy. Flg. 3  
 trem. bar  
 T 12 13 13 (13) (13) (13) (13) 10 12 (12) (12) (12) (12) 12  
 A 12 14 14 (14) (14) (14) (14) 10 12 (12) (12) (12) (12) 12  
 B 12 14 14 (14) (14) (14) (14) 10 12 (12) (12) (12) (12) 12  
 10 12 12 (12) (12) (12) (12) 8 10 10 (10) (10) (10) (10) 10

The musical score for "Midnight is all night" features a vocal line and a guitar accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "Mid - night is all night." The guitar part is in standard tuning (E2-A2-D3-G3-B3-E4) and includes a tremolo bar section. The score includes a guitar solo section with a key signature change to two sharps (F# and C#) and a tempo change to "Allegro". The solo section is marked "end Rhy. Fig. 3" and "trem. bar". The solo part includes a key signature change to two sharps (F# and C#) and a tempo change to "Allegro". The solo part includes a key signature change to two sharps (F# and C#) and a tempo change to "Allegro".

w/Rhy. Fig. 3 (Gtr. 1)

G5 A5type3

F5

G5

Mid - night,

Gtr. 2

hold-----

hold-----

T	12	14	(14)	15	14	14	10	12	(12)	13	12	12
A	12	14	(14)	15	14	14	10	12	(12)	13	12	12
B	10	12	(12)	15	14	14	10	12	(12)	13	12	12

C D C5 A5

mid - night is all day, oh.

T	5	7	(7)	(7)	5	2	(2)	0	3	0	3	0
A	5	7	(7)	(7)	5	2	(2)	0	3	0	3	0
B	9	5	(5)	(5)	9	0	(0)	0	3	0	3	0

Gtr. 1

G5type2

A

F

G5type2

T	5	x	7	x	7	x	7	x	7	5	7	5	7
A	5	x	7	x	7	x	7	x	7	5	7	5	7
B	5	x	7	x	7	x	7	x	7	5	7	5	7

C D C A5

T	5	x	7	x	7	x	7	5	7	5	7	5	7
A	5	x	7	x	7	x	7	5	7	5	7	5	7
B	5	x	7	x	7	x	7	5	7	5	7	5	7

A G5type2 A F G5type2

The first system of music includes a vocal line with notes and a guitar line. The guitar line features chords A, G5type2, A, F, and G5type2. Below the guitar line is a fretboard diagram with three staves labeled T, A, and B. The diagram shows fret positions for each staff: T (x, 7, x, 7, 5, 7), A (5, x, 7, x, 7), and B (x, 7, x, 7, 5, 7).

C D C5 A5

The second system of music includes a vocal line with notes and a guitar line. The guitar line features chords C, D, C5, and A5. Below the guitar line is a fretboard diagram with three staves labeled T, A, and B. The diagram shows fret positions for each staff: T (x, 7, x, 7, 5, 7), A (5, x, 7, x, 7), and B (x, 7, x, 7, 5, 7). The lyrics "Mid - night, all night." are written below the vocal line.

*Verse 2:*

The blind men shout, "let the creatures out,  
We'll show the un-believers.  
The napalm screams of human flames,  
Of a prime-time Belsen feast, yeah!  
As the reasons for the carnage  
Cut their meat and lick the gravy,  
We oil the jaws of the war machine  
And feed them with our babies

*(To Pre-Chorus:)*

*Verse 3:*

The bodybags and little rags of children torn in two.  
And the jellied brains of those who remain  
To put the finger right on you.  
As the madmen play on words and make us all  
Dance to their song to the tune of starving millions  
To make a better kind of gun.

*(To Pre-Chorus:)*

# THE TROOPER

Words and Music by  
STEVE HARRIS



Moderately fast ♩ = 152

Intro:

N.C.

The troop - er!

Gtrs. 1&2

*f*

TAB

7 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 7 (7) 7 7 5 7 5 5 5 3 5

Gtr. 2

TAB

3 3 3 2 3 5 5 7 (7) 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 7

Gtr. 1

TAB

3 3 3 2 3 5 5 7 (7) 5 5 4 7 4 4 4 2 5 2 2 2 3 3 5 5 7

## \*Em Riff A

First system of musical notation for Riff A. It consists of a single melodic line in treble clef and a bass line in bass clef. The bass line includes fret numbers and a key signature change to E minor.

Treble clef: Melodic line with eighth and sixteenth notes, including triplets.

Bass clef: Fret numbers: (7) 7 7 5 5 5 5 9 3 3 3 2 5 5 5 7 (7) 9 7 9 7 10 9 7 9 7 10.

## Riff A'

Second system of musical notation for Riff A'. It includes a melodic line and a bass line with trills and fret numbers.

Treble clef: Melodic line with eighth notes and trills marked with a wavy line and 'tr'.

Bass clef: Fret numbers: (7) 5 5 4 4 4 4 2 5 2 2 2 0 3 5 5 5 7 (7) 6 7 (8) 7 9 7 (8).

## \*Chords implied by bass gtr.

C

Third system of musical notation, labeled 'C'. It features a melodic line and a bass line with fret numbers.

Treble clef: Melodic line with eighth notes and triplets.

Bass clef: Fret numbers: 9 10 10 9 10 9 10 (10) 9 7 9 7 10 7 9 7 9 7 10 9 10 10 9 10 9 10.

Fourth system of musical notation, continuing the 'C' section. It includes a melodic line with trills and a bass line with fret numbers.

Treble clef: Melodic line with eighth notes and trills marked with a wavy line and 'tr'.

Bass clef: Fret numbers: 8 9 9 7 8 7 9 (9) 8 7 (8) 8 7 (8) 8 9 9 7 8 7 9.

## Em

Fifth system of musical notation, labeled 'Em'. It consists of a melodic line and a bass line with fret numbers.

Treble clef: Melodic line with eighth notes and triplets.

Bass clef: Fret numbers: (10) 9 7 9 7 10 7 9 7 9 7 10 9 10 10 9 10 9 10 (10) 9 7 9 7 10 9 7 9 7 10.

Sixth system of musical notation, continuing the 'Em' section. It includes a melodic line with trills and a bass line with fret numbers.

Treble clef: Melodic line with eighth notes and trills marked with a wavy line and 'tr'.

Bass clef: Fret numbers: (9) 8 7 (8) 7 8 7 (8) 8 9 9 7 8 7 9 (9) 8 7 (8) 7 8 7 (8).

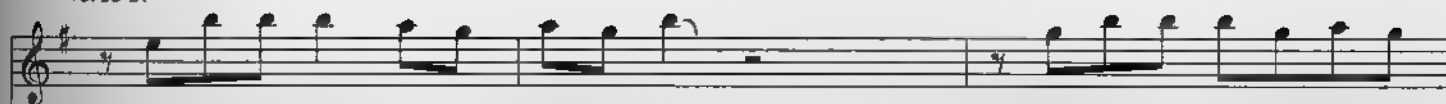
First system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). Below the staff are two staves labeled 'T' (Treble) and 'B' (Bass). The 'T' staff contains a sequence of notes with triplets and trills. The 'B' staff contains a sequence of notes with triplets and trills. The 'T' staff has a trill marked 'tr' and a triplet marked '3'. The 'B' staff has a trill marked 'tr' and a triplet marked '3'.

Second system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). Below the staff are two staves labeled 'T' (Treble) and 'B' (Bass). The 'T' staff contains a sequence of notes with triplets and trills. The 'B' staff contains a sequence of notes with triplets and trills. The 'T' staff has a trill marked 'tr' and a triplet marked '3'. The 'B' staff has a trill marked 'tr' and a triplet marked '3'.

Third system of musical notation. It includes a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). Below the staff are two staves labeled 'T' (Treble) and 'B' (Bass). The 'T' staff contains a sequence of notes with triplets and trills. The 'B' staff contains a sequence of notes with triplets and trills. The 'T' staff has a trill marked 'tr' and a triplet marked '3'. The 'B' staff has a trill marked 'tr' and a triplet marked '3'.

Em (end Riff A) E5

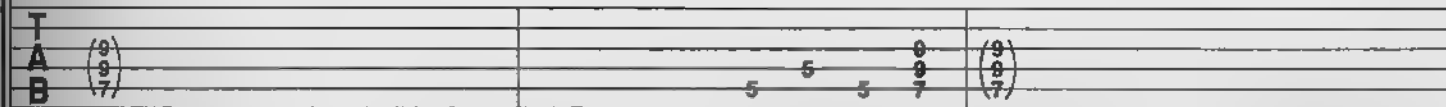
(end Riff A1)



You'll take my life, but I'll take yours too.

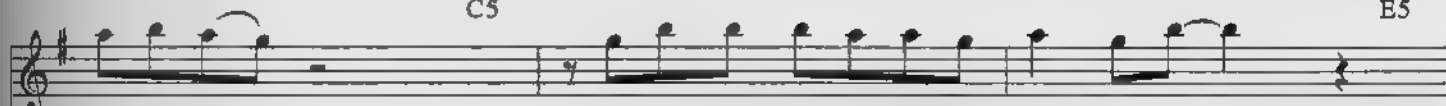
You'll fire your mus-ket, but I'll

Gtrs. 1&amp;2



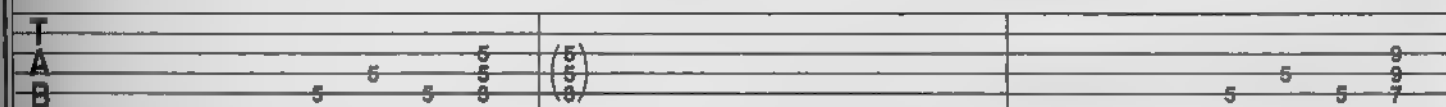
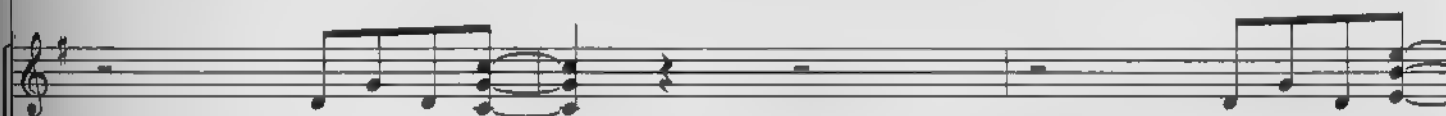
C5

E5



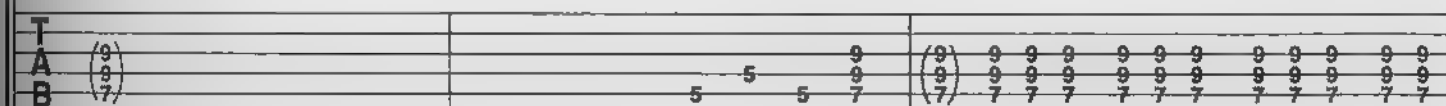
run you through.\_

So when you're wait-ing for the next at-tack,\_



you'd bet-ter stand, there's\_ no turn-ing back.\_

The bu-gle sounds and the charge\_



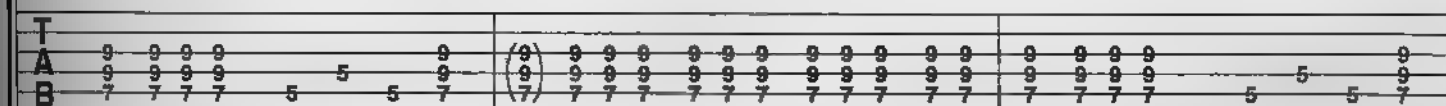
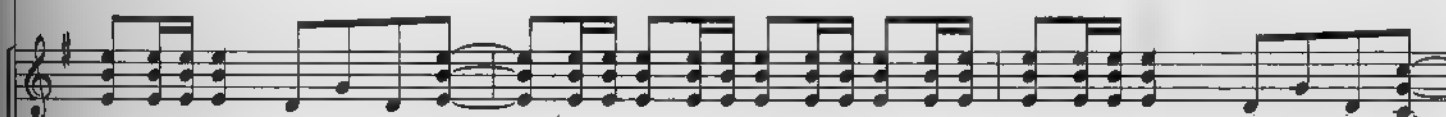
C5



\_ be-gins,

but on this bat-tle-field

no one wins.\_



D5 *Chorus:*

D5

E5

\*Em



8/ w/Riff A (Gtr. 2) & A1 (Gtr. 1)

**Verse 2&3:**

verse 2005.



The musical notation for the verse of '2005' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several measures, with notes often beamed together in groups of four. There are some rests and a final note with a fermata-like symbol.

2. The horse he sweats with fear. We break to run the might-y roar\_\_\_\_\_

3. See additional lyrics.

Gtrs. 1&2

[illegible]

of the Rus-sian guns.— And as we race towards the hu-man wall,

[illegible]

the screams of pain as my com-rades fall. We hur-dle bod-ies that lay

TAB	(9)	9	9	9	9	9	9	9	9	9	9	(9)	9	9	9	9	9	9	9
	(9)	9	9	9	9	9	9	9	9	9	9	(9)	9	9	9	9	9	9	9
	(7)	7	7	7	7	7	7	7	7	7	7	(7)	7	7	7	7	7	7	7



To Coda 

E5

Yes.

TAB

7	7	7	7	7	7	7	7	9	(9)	9	9	9	9	9	9	9	9	9	9	9	9				
7	7	7	7	7	7	7	7	9	(9)	9	9	9	9	9	9	9	9	9	9	9	9				
5	5	5	5	5	5	5	5	7	(7)	7	7	7	7	7	7	7	7	7	7	7	7	5	5	7	

Guitar Solo I:

E5 D5 B5 C5 D5 E5

Gtr. 1

Gtr. 2

TAB

15	15	(15)	12	15	(15)	15	(15)	14	12	15	13	15
15	15	15	12	15	12	15	12	12	12	14	12	14
15	15	15	12	15	12	15	12	12	12	14	12	14

D5 E5 D5

TAB

(14)	(14)	12	14	12	(12)	17	(17)	15	19	17	15	17	15	19	17	17

B5 C5

T  
A  
B

D5 E5 D5

T  
A  
B

B5 C5

*loco*

T  
A  
B

## Guitar Solo II:

D5 A5 G5 E5type2

Gtr. 2

Gtr. 1

T  
A  
B

The musical score is divided into two systems. The first system is labeled 'G5' and the second is labeled 'E5type2'. Each system contains a guitar staff with a treble clef and a tablature staff below it. The guitar staff features a melodic line with a long slur over the first two measures of each system. The tablature staff shows fret numbers (12, 13, 14, 15) and includes the text 'rake - - - |' under the first two measures of each system.

F5

G5

A5

8<sup>va</sup>

T 17 20 17 19 17 20 17 20 (20) 20 20 20 20 20 19 19 19 20 19 17 17 20 19

A

B

G5

E5type2

(8<sup>va</sup>)

3 3

T 17 20 19 17 20 20 19 17 20 20 19 17 19 17 19 19 20 17 20 17 19 17 17 20 17 20 17 20 17

A

B

D.S.  $\text{al Coda}$ ⑤  
7fr.  
E

F5

G5

(8<sup>va</sup>)

loco

T 20 17 20 17 18 18 17 17 20 17 20 17 19 17 19 17 19 17 17 16 17 16 19 17 19 17 19 7

A

B

⊕  
Coda  
Gtrs. 1&2  
N.C.

T

A

B (7) 7 7 5 7 5 5 5 3 5 3 3 3 2 9 5 5 7 (7) 7 7 5 7 5 5 5 3 5

Gtr. 2

Gtr. 2

Gtr. 1

B5

*Verse 3:*

We get so close, near enough to fight  
 When a Russian gets me in his sights.  
 He pulls the trigger and I feel the blow.  
 A burst of rounds takes the horse below.  
 And as I lay there gazing at the sky,  
 My body's numb and my throat is dry.  
 As I lay forgotten and alone,  
 Without a tear, I draw my parting groan.  
 Oh.

*(To Coda)*

# PROWLER

Words and Music by  
STEVE HARRIS



Moderately fast tempo I: ♩ = 168

Intro:

Gtr. 2

*f* P.M. throughout

Prow - ler Hey, — c' - mon!

Gtr. 2

Gtr. 1

*f* w/wah wah

TAB

E5 open E E5 open E E5 open E 5fr. D D5 5fr. D D5 5fr. D

TAB

Prowler - 14 - 1  
P1050GTX

Copyright © 1980 ZOMBA MUSIC PUBLISHERS LTD.  
(All Rights Controlled by ZOMBA ENTERPRISES INC. for the USA/Canada).  
International Copyright Secured Made in U.S.A. All Rights Reserved



⑤ 5fr. D5 D D5 D D5

⑥ open E E5 E E5 E E5 E5 E E5

tr

1

tr

tr

TAB

8/8  
Verse:

⑥ open E E5

⑥ open E E5

Walk - ing through the ci - ty look - ing

TAB

⑤ 5fr. D D5

oh so pret - ty, I've just got to find my

TAB

⑥ open E E5 N.C. ⑥ open E E5

Gtr. 2

way. See the

Gtr. 1

Gtr. 2

T 7 (9) 9 7 9 7 8 7

A 7 5 9 5 9 7 5

B 7 5 7 5 7 5 3

⑥ open E E5

la - dies flash - ing all their legs and lash - es.

T 8 (8) 7 8 (8) 8 7 8 (8) 7 8

A

B

⑤ 5fr. D D5 ⑥ open E E5 G5 A5 G5

I've just got to find a way.

T (8) 8 7 8 (8) 7 8 7 7 (9)

A

B 5 7 5 5 7 5

*Pre-Chorus:*

[illegible]

5 8fr. F5 F5 F5 6 open E5 6 open G5 A5 G5

with it o - pen wide. What you

(hold)

T 10 10

A (10)

B

⑥ open E      E5      ⑥ open E      —      ⑤ 8fr. F      F5      ⑤ 8fr. F      F5      ⑤ 8fr. F

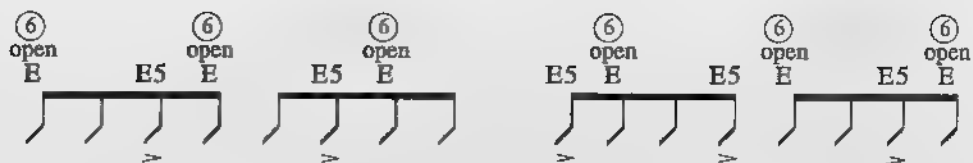
see - ing,      girl? —      Gtrs. 1 & 2      Can      you, —      Gtr. 1

hold — — — — — I

TAB      9      9      9      15      15      12      10      10      10      10      10      10      10      10

B      7      7      7      14      14      12      8      8      8      8      8      8      8      8

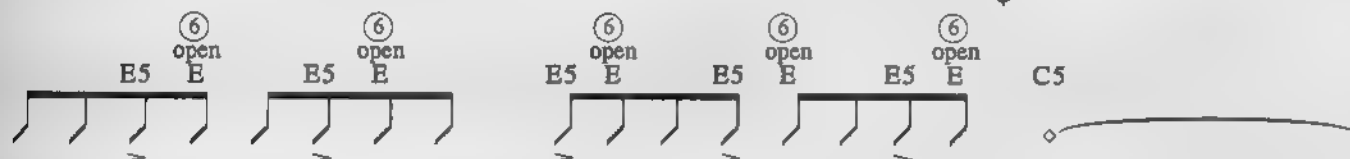




reel - ing\_\_\_ a - round\_\_\_

T 9 7 9 (9) 8 7 8 (8) 7 8

To Coda ♢



Got\_\_\_ me

T (8) 8 7 8 (8) 7 8 (8) 8 7

D5

talk - ing\_\_\_ but feel\_\_\_ like walk - ing\_\_\_ a -

T 9 7 9 (9) 8 7 9 7 7 (9)

E5type2

round. *tr* Yeah. *tr*

*tr* *tr*

T 7 (9) 7 (9) 7 9

A

B

Interlude:  
Tempo II: ♩ = 120

Gtr. 2

N.C.

Gtr. 1

T 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10

A 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11

B

E5type2

F#5

T 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10

A 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11

B

A5

E5type2

T 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10

A 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11

B

F#5

A5

E5type2

trem. pick

T 12 12 10 10 8 7 7 8 10 12 12 10 10 8 7 7 8 10 12 12

A 12 12 11 11 9 7 7 9 11 12 12 11 11 9 7 7 9 11 12 12

B

Gtr. 1 N.C. (E5)

First system of guitar notation for Gtr. 1. The staff shows a melodic line in treble clef with a key signature of one sharp (F#). The tablature below the staff indicates fret numbers for the strings.

Tablature for Gtr. 1:

7 5 7 5 7 5 7 5 7 7 5 | 7 5 7 5 7 5 7 5 7 7 5

Gtr. 2

Second system of guitar notation for Gtr. 2. The staff shows a melodic line in treble clef with a key signature of one sharp (F#). The tablature below the staff indicates fret numbers for the strings.

Tablature for Gtr. 2:

7 5 7 5 7 5 7 5 7 7 5 | 7 5 7 5 7 5 7 5 7 7 5

(A5)

(E5)

Third system of guitar notation. The staff shows a melodic line in treble clef with a key signature of one sharp (F#). The tablature below the staff indicates fret numbers for the strings.

Tablature for Gtr. 1:

7 5 7 5 7 5 7 5 7 7 5 | 7 5 7 5 7 5 7 5 7 7 5

Tablature for Gtr. 2:

9 7 9 7 9 7 9 7 9 7 9 7 | 9 7 9 7 9 7 9 7 9 7 9 7

Fourth system of guitar notation. The staff shows a melodic line in treble clef with a key signature of one sharp (F#). The tablature below the staff indicates fret numbers for the strings.

Tablature for Gtr. 1:

7 5 7 5 7 5 7 5 7 7 5 | 7 5 7 5 7 5 7 5 7 7 5

Tablature for Gtr. 2:

9 7 9 7 9 7 9 7 9 7 9 7 | 9 7 9 7 9 7 9 7 9 7 9 7

(A5)

(E5)

Fifth system of guitar notation. The staff shows a melodic line in treble clef with a key signature of one sharp (F#). The tablature below the staff indicates fret numbers for the strings.

Tablature for Gtr. 1:

9 7 9 7 9 7 9 7 9 7 9 7 | 10 8 9 10 8 9 10 8 9 10 8

Tablature for Gtr. 2:

9 7 9 7 9 7 9 7 9 7 9 7 | 10 8 9 10 8 9 10 8 9 10 8

Sixth system of guitar notation. The staff shows a melodic line in treble clef with a key signature of one sharp (F#). The tablature below the staff indicates fret numbers for the strings.

Tablature for Gtr. 1:

9 7 9 7 9 7 9 7 9 7 9 7 | 9 7 9 7 9 7 9 7 9 7 9 7

Tablature for Gtr. 2:

9 7 9 7 9 7 9 7 9 7 9 7 | 9 7 9 7 9 7 9 7 9 7 9 7

Guitar Solo:  
Double time ♩ = 240  
E5

Gtr. 2

D5

Gtr. 1

First system of guitar notation. Gtr. 1 (treble clef) and Gtr. 2 (bass clef) both play eighth notes with triplets. The key signature is one sharp (F#). Above the Gtr. 2 staff, there are handwritten notes: "D5" and a wavy line.

Second system of guitar notation. Gtr. 1 and Gtr. 2 continue with eighth notes and triplets. Above the Gtr. 2 staff, there are handwritten notes: "C5" and a wavy line.

Third system of guitar notation. Gtr. 1 and Gtr. 2 continue with eighth notes and triplets. Above the Gtr. 2 staff, there are handwritten notes: "B5", "C5", "D5", and "B5".

Fourth system of guitar notation. Gtr. 1 and Gtr. 2 continue with eighth notes and triplets. Above the Gtr. 2 staff, there are handwritten notes: "D5" and a wavy line.



C5 B5

T  
A  
B

C5 D5 E5

T  
A  
B

D5 C5

T  
A  
B

B5 C5 D5

T  
A  
B

grad. release w/fdbk.

## Chorus:

E5

D5

Got me feel - ing my - self and

C5

reel - ing a - got me - talk - ing but

B5

C5

D5

E5

God meets with me and got me

D5



feel - ing my, got me reel - ing a -

T  
A  
B

Tempo I ♩ = 168

C5

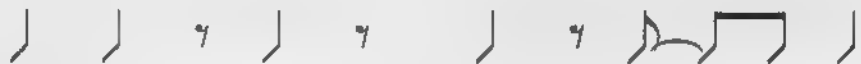
D5

round.

T  
A  
B

⑥  
open  
E

E5



T  
A  
B

⑥  
open  
E E5 C5

T  
A  
B

D5

*D.S. al Coda*

grad. dive  
trem. bar

T  
A  
B

⊕  
Coda C5  
Gtr. 2

D5

Gtr. 1

Got me talk - ing but feel like

T  
A  
B

Freely  
E5type2

rit.

walk - ing a - round.

④  
open 2fr.  
D E

E5

⑤  
2fr.  
B

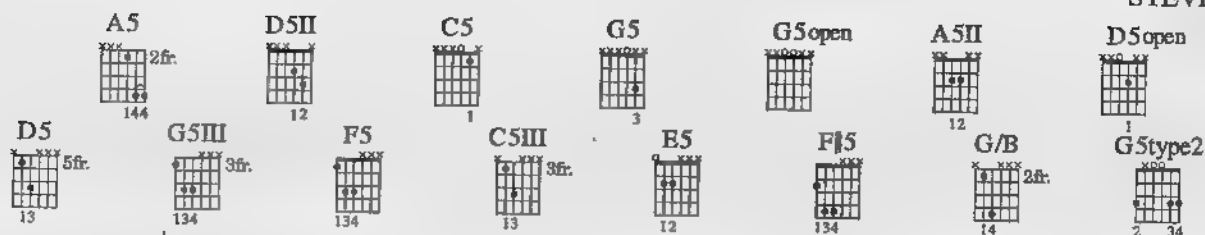
w/fdbk.

trem. bar trem. bar trem. bar

\*While trilling note, randomly depress and release trem. bar.

# RUN TO THE HILLS

Words and Music by  
STEVE HARRIS



Moderately ♩ = 136

Intro:



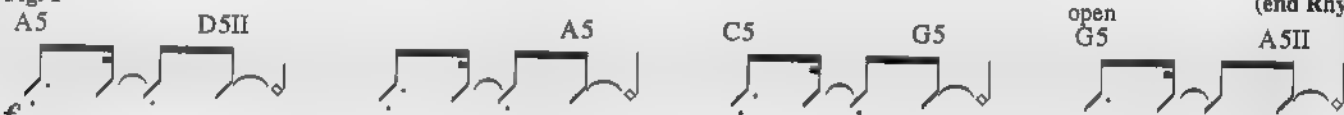
Al - right, you know this one. Come on, hey!

(Drums)



T  
A  
B

Gtr. 2  
Rhy. Fig. 1

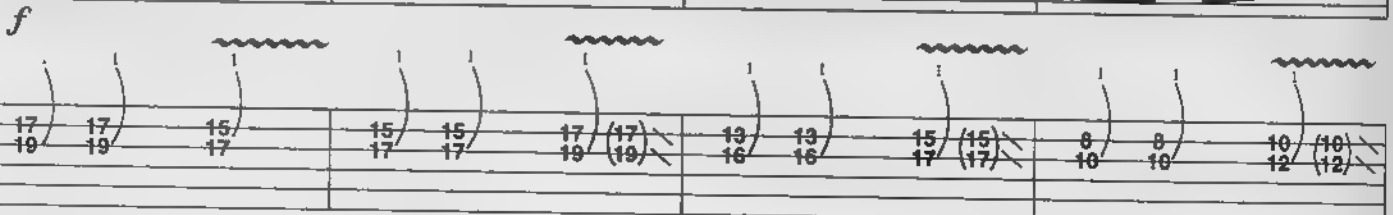


(end Rhy. Fig. 1)

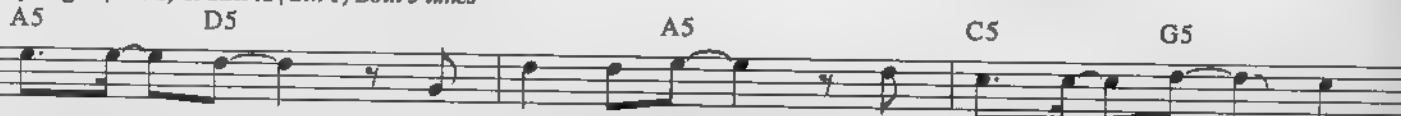
Gtr. 1  
Riff A



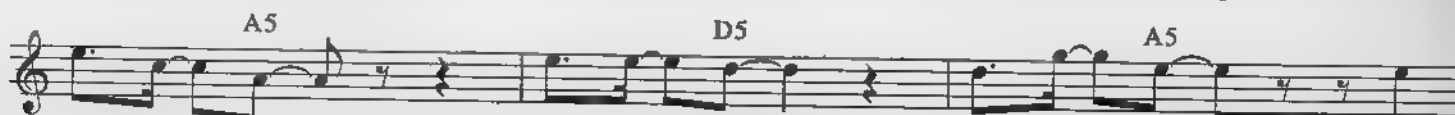
(end Riff A)



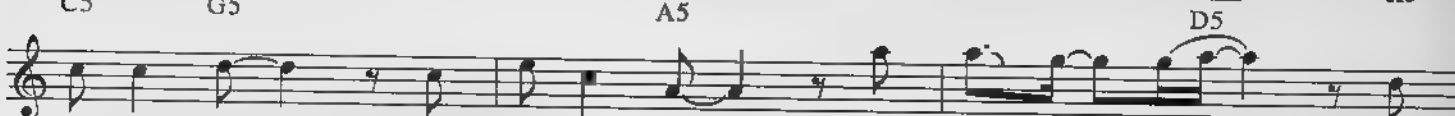
w/Rhy. Fig. 1 (Gtr. 2) & Riff A (Gtr. 1) Both 3 times



White man\_ came\_ a - cross the sea\_ He brought us\_ pain\_ and



mis - er - y\_ Killed our\_ tribes\_ killed our\_ creed\_ He



took our game\_ for his own need\_ We fought him\_ hard\_ we

Run to the Hills - 14 - 1  
P1050GTX

Copyright © 1982 ZOMBA MUSIC PUBLISHERS LTD.  
(All Rights Controlled by ZOMBA ENTERPRISES INC. for the USA/Canada)  
International Copyright Secured Made in USA All Rights Reserved

A5 E G5 A5

fought him well. Out on the plains... you sing it! But  
(Audience:) ... we gave him hell.

Gtr. 2 A5 D5II A5 C5 G5

man - y came to much for the Cree. Will we ev - er

Gtr. 1

T A B

17 17 15 15 17 17 13 13 15 15

open G5 open D5 Faster ♩ = 168 D5 PM.

be set free? Ho!

hold trem. bar

T A B

8 8 13 (13) (13) (13) 13 15 13 15 (15) (15) (15)

Verse: D5 C5

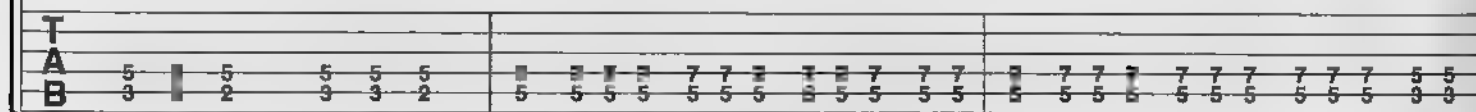
1. Rid - ing through dust clouds and bar - ren wastes, gal - lop - ing hard on the plains.  
2. See additional lyrics.

Gtrs. 1 & 2 PM. PM.

T A B

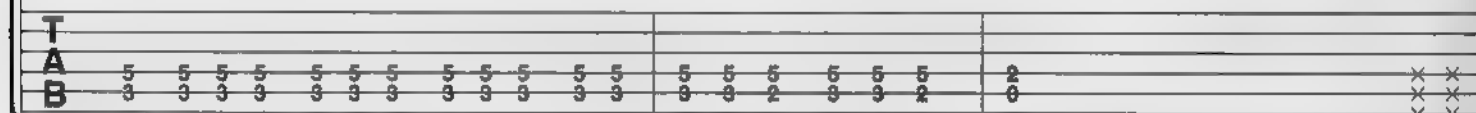
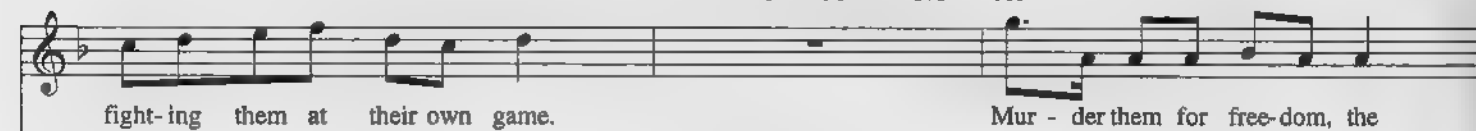
7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5

G/B C5 G/B D5



C5

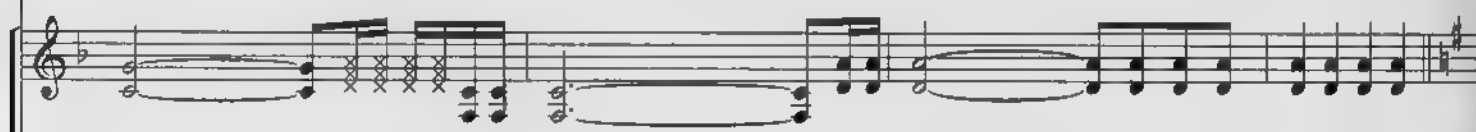
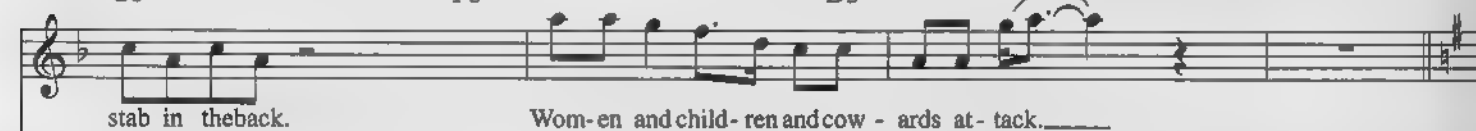
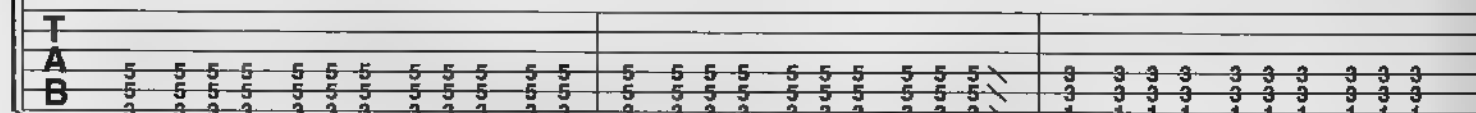
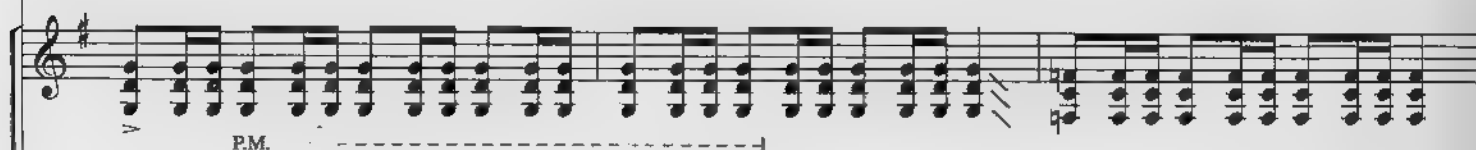
G/B C5 G/B A5



C5

F5

D5

Chorus:  
G5



C5

run

for

your

E5 F5 F#5 G5

lives.  
lives.

Run

to

the

hills,

(P.M.)

C5

run

for

your

lives.

Guitar Solo:  
\*N.C.(Em)

lives, \_\_\_\_\_ yeah.

Gtr. 1

Gtr. 2

G C

\*Chords implied by bass gtr. part.

Em

Run to the Hills - 14 - 5  
P1050GTX

Detailed description of the musical score: The score is for a guitar and bass piece. It starts with a guitar solo in the key of D major (one sharp). The solo is marked 'Guitar Solo: \*N.C.(Em)'. The score includes staves for Gtr. 1, Gtr. 2, and Bass (T, A, B). The bass part includes a section marked 'P.M. until change' and another marked '\*Chords implied by bass gtr. part.' The score ends with the text 'Run to the Hills - 14 - 5 P1050GTX'.

The musical notation for the 'w/o P.M.' and 'P.M.' sections of the 'Rock On!' exercise is shown below. The 'w/o P.M.' section is in 4/4 time and features a melody on a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a final measure containing a half note and a quarter note. The 'P.M.' section is in 4/4 time and features a melody on a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a final measure containing a half note and a quarter note. The guitar tablature for the 'w/o P.M.' section is shown below the staff, with fret numbers 5, 5, 5, 5, 5, 5, 5, 5, 4, 7, 4. The guitar tablature for the 'P.M.' section is shown below the staff, with fret numbers 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part is in treble clef with a key signature of one sharp (F#). The bass part is in bass clef. The guitar part features a melodic line with a wavy, tremolo-like effect in the first measure, followed by a series of eighth notes. The bass part provides a steady accompaniment with eighth notes and some chords. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The guitar part includes a "Em" chord marking above the fifth measure. The bass part includes fret numbers (12, 14, 15, 17) and a "1/2" marking above the first measure.

[illegible][illegible]

\*Depress trem. bar while hammering to note.

(RM) - - - - - 1

PM - - - - - 1

T  
A  
B

5 5 5 5 5 5 5 5 5 3 3 3 3 3 3 3 2 3 2 3 2

[illegible]

**C5** **D5**

trem. bar

**A5** **B5/G\***

**C5** **D5**

Run to the Hills - 14 - 8  
PI050GTX

A5

B5/G

C5

D5

Yeah, yeah, yeah, yeah!

T	10 10 10 10 10 10 10 10	12 12 12 12 12 12 12 13	13 13 13 13 13 13 13 15	15 15 15 15 15 15 15 10
A	7 7 7 7 7 7 7 7	9 9 9 9 9 9 9 10	10 10 10 10 10 10 10 12	12 12 12 12 12 12 12 7
B				

PM. -- + PM. -- + PM. PM. -- + PM. -- + PM. PM. -- + PM. -- + PM. PM. -- +

T	2 2 2 2 2 2 2 2	4 4 4 4 4 4 4 4	5 5 5 5 5 5 5 5	7 7 7 7 7 7 7 7
A	2 2 2 2 2 2 2 2	4 4 4 4 4 4 4 4	5 5 5 5 5 5 5 5	7 7 7 7 7 7 7 7
B	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0

A5/E\*

B5/G\*

C5/A\*

D5/B\*

(Audience;) Oh...

T	10 10 10 10 10 10 10 12	12 12 12 12 12 12 12 13	13 13 13 13 13 13 13 15	15 15 15
A	7 7 7 7 7 7 7 9	9 9 9 9 9 9 9 10	10 10 10 10 10 10 10 12	12 12 12
B				(15) (15) (15)

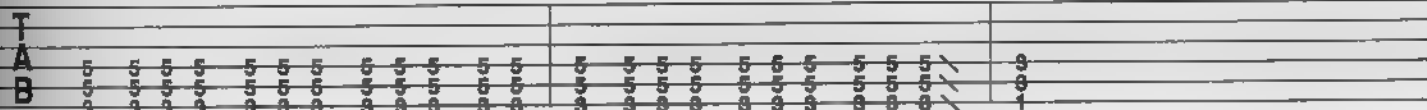
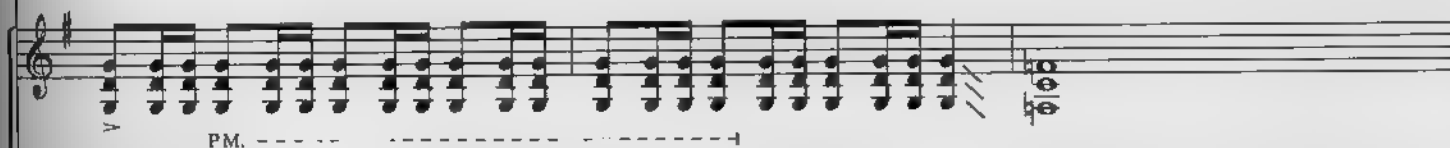
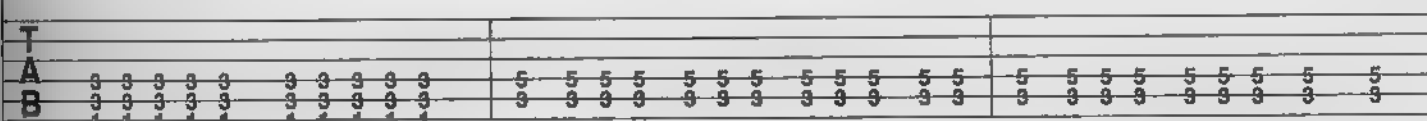
PM. -- + PM. -- + PM. PM. -- + PM. -- + PM. PM. -- + PM. -- + PM. PM. -- +

T	2 2 2 2 2 2 2 2	4 4 4 4 4 4 4 4	5 5 5 5 5 5 5 5	7 7 7 7 7 7 7 7
A	2 2 2 2 2 2 2 2	4 4 4 4 4 4 4 4	5 5 5 5 5 5 5 5	7 7 7 7 7 7 7 7
B	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0

Chorus:  
G5III

Run to the hills,

Gtr. 1

run for \_\_\_\_\_ your  
for \_\_\_\_\_ your \_\_\_\_\_lives.  
lives.

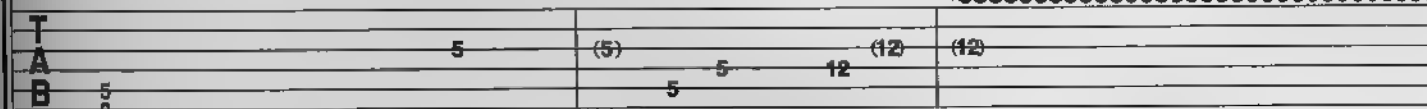
Run

harm. -  
8va

hold

harm.

trem. bar







F5

P.M. -----

C5III

P.M. -----

hills, run

The first system of music features a guitar part with two staves. The top staff shows a melodic line with a 'P.M.' (pick-me) marking. The bottom staff shows a rhythmic pattern. The tablature below the staves indicates fret numbers for the guitar. The vocal line is written in a single staff with lyrics 'hills, run'.

G5III

w/Fill 1 (Gtr. 2)

for your lives. for your lives.

trem. bar (grad. dive)

The second system of music continues the guitar part with a 'G5III' marking. The vocal line has lyrics 'for your lives. for your lives.' and is accompanied by a guitar part with a 'trem. bar (grad. dive)' marking. The tablature shows fret numbers and a '5' indicating a fifth fret position.

Fill 1

Gtr. 2

harm.

harm.

12 12

7 7 12 5

The 'Fill 1' section is enclosed in a box. It shows a guitar part with a 'harm.' (harmonic) marking. The tablature indicates fret numbers 12, 12, 7, 7, 12, and 5. The vocal line is written in a single staff.

G5III

P.M.

F5

P.M.

Run to the hills,

to the hills,

TAB

rit. . . . . C5III

P.M.

P.M.

G/B

run for your

Free time  
G5 type2  
\*

lives.

Yeah yeah yeah yeah yeah yeah yeah!

tr

TAB

tr

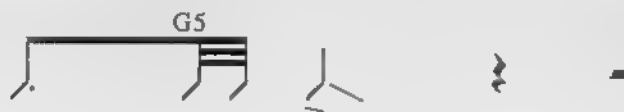
\*Chr. 2, volume down 6dB

pick sl.

w/random fdbk.

TAB (0) 5 3 5 3 5 3 0 (0) 2 0 2

\* (5) string sounds sympathetically upon pick slide.



1/2 3

trem. bar 1/2

pick slides

TAB 0 0 (0) 7 10

### Verse 2:

Soldier blue in the barren wastes,  
 Hunting and killing their game.  
 Raping the women, wasting the men,  
 The only good Indians are tame.  
 Selling them whiskey,  
 Taking their gold.  
 Enslaving the young and  
 Destroying the old.

(To Chorus:)



(end Rhy. Fig.1)

Chord progression: C5, D5, E5, D5, C5

Tablature: 5 5 5 7 7 7 | 9 9 9 7 7 7 | 7 5 5 5 5 5 | 9 9 9 9 2 9

Chord progression: E5, D5, C5

Tablature: 9 9 9 7 7 7 | 7 5 5 5 5 5 | 9 9 9 9 2 9

Verses 1 &amp; 2: E5

D5

C5

B5

G5 A5

1. It's snow-ing out-side the rumb-ling sound of en-gines roar in the night.  
2. See additional lyrics

Rhy. Fig. 2

Tablature: 9 9 9 7 7 7 | 7 5 5 5 5 5 | 9 9 9 9 2 9 | 0 0 0 0 0 0 5 7 7

B5

(C5)

E5

D5

C5

The mis-sion is near, the con-fi-dent men wait-ing to drop from the

Tablature: 2 2 2 2 2 2 | 0 0 0 7 7 7 | 7 5 5 5 5 5 | 9 9 9 9 2 9

E5 G5 A5 B5 (C5) C5

sky. And to - night

Tablature: 2 2 2 2 2 2 5 7 7 | 2 2 2 2 2 2 3 2 3 | 5 5 5 5 5 5 5 5 5 5

D5 E5 D5 B5 C5 D5

they fall from from the sky, no one should

Tablature: 5 5 5 5 5 5 7 9 | 7 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 4 5 7

C5 D5 E5 D5

fly where ea - gles dare.

Tablature: 5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 7 9 | 7 7 7 7 7 7 7 7 7 7

1. B5 C5 D5 2. B5 C5 D5

(end Rhy. Fig. 2)

T  
A  
B

4 4 4 4 4 4 5 7 4 4 4 4 4 4 5 7  
2 2 2 2 2 2 9 5 2 2 2 2 2 2 9 5

Interlude:

Rhy. Fig. 3 E5 D5 E5

T  
A  
B

9 9 9 9 9 9 9 9 7 7 7 7 9 9 9 9 9 9 9 9 0 0 0 0  
7 0 0 0 0

D5 E5 D5 B5 D5

T  
A  
B

9 9 9 9 7 7 7 9 7 7 7 7 7 7 7 7 4 4 4 7  
7 7 7 7 5 5 5 7 5 5 5 5 5 5 5 5 2 2 2 5  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

(end Rhy. Fig. 3) w/ Rhy. Fig. 3 (Gtr. 2, 2 times)  
E5 D5 E5 Rhy. Fig. 4  
Gtr. 1

T  
A  
B

9 9 9 9 9 9 9 9 7 7 7 7 12 12 12 12 (12)  
7 7 7 7 7 7 7 7 5 5 5 5 10 10 10 10 (10)  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D5 E5 D5 E5

T  
A  
B

12 12 12 12 11 11 11 11 12 12 12 12 (12) 12 12 12 12 11 11 11 12  
10 10 10 10 9 9 9 9 10 10 10 10 (10) 10 10 10 10 9 9 9 10  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D5 B5 D5 E5

T  
A 11 11 11 11 (11)  
B 9 9 9 9 (9)

(end Rhy. Fig. 4)

D5 E5 D5

T  
A 12 12 12 12 11 11 11 10  
B 10 10 10 10 9 9 9 14

E5 D5 E5 D5 B5 D5

T  
A 16 16 16 16 (16)  
B 14 14 14 14 (14)

## Guitar Solo I:

harm. 8va

E5 D5 Gtr. 1 E5 G5

T  
A 16 16 16 16 (16)  
B 14 14 14 14 (14)

trem. bar grad. dive

harm. 8va

Gtr. 2 tr

T  
A  
B



[illegible]

\*Gradually depress trem. bar while trilling note.

\* trem. bar

trem. bar

trem. bar

T A B

\*Gradually depress trem. bar while trilling note.

pick sl.

tr

tr

T A B

\*N.C.

(E5)

Interlude II:

trem. bar

grad. dive

tr

T A B

pick sl.

tr

T A B

\*Chords implied by bass gtr.

(G5)

(E5)

tr

T A B

1

1/2

tr

T A B

First system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and slurs. Above the staff, there are wavy lines indicating vibrato or tremolo. The tablature below the staff shows fret numbers: (10) 10 8 | (8) 7 9 7 7 | (7).

Second system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and slurs. Above the staff, there are wavy lines indicating vibrato or tremolo. The tablature below the staff shows fret numbers: (7) 7 9 | (9) 7 9 7 7 | (7).

Third system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and slurs. Above the staff, there are wavy lines indicating vibrato or tremolo. The tablature below the staff shows fret numbers: (7) 8 7 9 7 9 7 8 7 9 7 9 | 8 7 9 7 9 7 8 7 9 7 9 | 8 7 9 7 9 7 8 7 9 7 9.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and slurs. Above the staff, there are wavy lines indicating vibrato or tremolo. The tablature below the staff shows fret numbers: (7) 8 7 9 7 9 7 8 7 9 7 9 | 8 7 9 7 9 7 8 7 9 7 9 | 8 7 9 7 9 7 8 7 9 7 9.

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and slurs. Above the staff, there are wavy lines indicating vibrato or tremolo. The tablature below the staff shows fret numbers: 12 10 12 11 12 | 10 12 10 12 11 12 | 10 12 10 12 11 12 | 10 12 10 12 11 12 | 8 7 9 7 9 7 8 7 9 7 9 | 8 7 9 7 9 7 8 7 9 7 9.

Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with eighth notes and slurs. Above the staff, there are wavy lines indicating vibrato or tremolo. The tablature below the staff shows fret numbers: 8 7 9 7 9 7 8 7 9 7 9 | 8 7 9 7 9 7 8 7 9 7 9 | 8 7 9 7 9 7 8 7 9 7 9 | 8 7 9 7 9 7 8 7 9 7 9.

(G5) (A5) (B5) *tr* (e.)

Tablature for strings T, A, and B:

Measure 1: T (8 7), A (9 7 9), B (7 6 7)

Measure 2: T (9 7 9), A (7 6 7), B (9 7 9)

Measure 3: T (12 10), A (12 11 12), B (10 12 10)

Measure 4: T (12 10), A (12 11 12), B (10 10 (12))

Measure 5: T (12 10), A (12 11 12), B (10 10 (12))

Measure 6: T (12 10), A (12 11 12), B (10 10 (12))

Measure 7: T (12 10), A (12 11 12), B (10 10 (12))

Measure 8: T (12 10), A (12 11 12), B (10 10 (12))

Measure 9: T (12 10), A (12 11 12), B (10 10 (12))

Measure 10: T (12 10), A (12 11 12), B (10 10 (12))

Measure 11: T (12 10), A (12 11 12), B (10 10 (12))

Measure 12: T (12 10), A (12 11 12), B (10 10 (12))

## Interlude III:

Gtrs. 1 &amp; 2

N.C. (E5)

(A5) (G5) (B5)

Tablature for strings T, A, and B:

Measure 1: T (0 0 3 0 0 0 0 0 0 0), A (0 0 3 0 0 0 0 0 0 0), B (0 0 3 0 0 0 0 0 0 0)

Measure 2: T (0 0 3 0 0 0 0 0 0 0), A (0 0 3 0 0 0 0 0 0 0), B (0 0 3 0 0 0 0 0 0 0)

Measure 3: T (0 0 3 0 0 0 0 0 0 0), A (0 0 3 0 0 0 0 0 0 0), B (0 0 3 0 0 0 0 0 0 0)

(A5) (G5) (B5) (A5) (G5) (B5)

Tablature for strings T, A, and B:

Measure 4: T (0 0 3 0 0 0 0 0 0 0), A (0 0 3 0 0 0 0 0 0 0), B (0 0 3 0 0 0 0 0 0 0)

Measure 5: T (0 0 3 0 0 0 0 0 0 0), A (0 0 3 0 0 0 0 0 0 0), B (0 0 3 0 0 0 0 0 0 0)

Measure 6: T (0 0 3 0 0 0 0 0 0 0), A (0 0 3 0 0 0 0 0 0 0), B (0 0 3 0 0 0 0 0 0 0)

(A5) (G5) (F#5)

Tablature for strings T, A, and B:

Measure 7: T (0 0 3 0 0 0 0 0 0 0), A (0 0 3 0 0 0 0 0 0 0), B (0 0 3 0 0 0 0 0 0 0)

Measure 8: T (0 0 3 0 0 0 0 0 0 0), A (0 0 3 0 0 0 0 0 0 0), B (0 0 3 0 0 0 0 0 0 0)

Measure 9: T (0 0 3 0 0 0 0 0 0 0), A (0 0 3 0 0 0 0 0 0 0), B (0 0 3 0 0 0 0 0 0 0)

(A5) (E5) (A5)

T  
A  
B

2 2 5 2 2 5 2 4 4 2 2 2 5 2 2 2 2 5 2 2 2 2 5 2 2 5 2 4 4 2

(E5) (A5) (G5) (E5)

T  
A  
B

0 0 3 0 0 0 0 0 0 0 0 0 3 0 0 0 5 0 0 3 0 (0) 0 3 0 0 0 0 0 0 0

(A5) (E5)

Guitar Solo II:  
w/Rhy. Flg. 3 (Gtr. 1)

E5 D5

T  
A  
B

0 0 0 0 0 5 0 0 0 15 14 (15) (14)

E5 D5 E5 D5

w/fd bk.

T  
A  
B

(15) (14) 14 14 (14) (14)

B5 D5 E5 D5

T  
A  
B

(14) 3 3 (9) (9) 12 12 (0)

## w/Rhy. Fig. 4 (Gtr. 1)

N.C. \* (E5)

harm. -----

8va -----

(D5) (E5)

loco

harm. (hold) -----

pick sl.

T A B

12 12 5 5 5 5 15 14

\*Chord implied by bass gtr.

(D5) (E5) (D5) (B5) (D5)

T A B

(15) (14) 14 14 (14) (14) 12 14 14 17 15 18

(E5) (D5)

w/Rhy. Fig. 1 (Gtrs. 1 & 2)

12

T A B

15 (15) (15)

## Verse 3:

w/Rhy. Fig. 2 (Gtrs 1 &amp; 2)

E5 D5 C5 B5 G5 A5

They're clos - ing in, the fort-ress is near, it's stand-ing high in the sky.

E5 (C5) E5 D5 C5

The ca - ble-car's the on - ly way in, it's real-ly im-pos - si - ble to

E5 G5 A5 E5 (C5) C5

climb. They dare to go

D5 E5 D5 B5 C5 D5 C5

where no \_\_\_\_\_ one would try, \_\_\_\_\_ they chose to fly \_\_\_\_\_

C5 D5 E5 D5 B5 C5 D5 E5 D5

w/Rhy. Fig. 1 (Gtrs. 1 & 2)

where ea - gles dare, \_\_\_\_\_

C5 E5 D5 C5 E5 D5 C5

E5 D5 C5 B5 C5

B5 rit. C5 D5

Freely Gtr. 1 E5

A.H. 15ma

A.H.

T A B

Gtr. 2

w/fd bk.

T A B

15ma— loco

trem. bar

pick sl. tr pick sl. tr pick sl.

TAB

2 2 2 2 3 3 3 3 3 2 2 3 2 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

trem. bar

w/fd bk.

3

12 12 12 12 (12)

10 10 10 10 (10)

9 9 9 9 (9)

7 7 7 7 (7)

TAB

0 2 (2)

**Verse 2:**

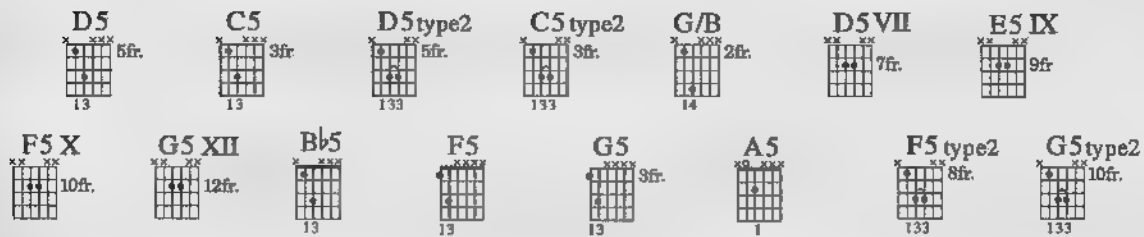
Bavarian Alps lay all around,  
 They stare from below.  
 The enemy line's a long time passed,  
 Lying deep in the snow.  
 Into the night they fall through the sky,  
 No one should fly where eagles dare.

(To Interlude I:)



# THE NUMBER OF THE BEAST

Words and Music by  
STEVE HARRIS



**Fast # = 192**

**Intro:**

D5

Dr

Gtr. 1

*f*

PM. throughout

I left a -

T  
A  
B

5 5 5 4 5 5

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 5 5 5 4 5 5

**Verse 1:**

lone, my mind was blank.

Rhy. Flg 1

TAB

7 7 7 7 7 7 7 7 7 7 7 7	7 5 5 5 4 5 5	7 7 7 7 7 7 7 7 7 7 7 7
5 5 5 5 5 5 5 5 5 5 5 5	5 5 5 5 4 5 5	5 5 5 5 5 5 5 5 5 5 5 5

C5

I need - ed time to\_ think, to get the mem-o-ries

TAB

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

warped mind star - ing back at me? \_\_\_\_\_ 'Cause in my \_\_\_\_\_

w/Rhy. Fig's. 1 (Gtr. 1) & 2 (Gtr. 2), Each 1st 7 bars only.

C5

dreams it's al-ways there, the e - vil

face that twists my mind brings me to de - spair.

D5 type2

Gtrs. 1&2

Ohh.

C5 type2

D5 type2

3. Night was black,

4. 5. See additional Lyrics

C5 D5

was no use hold - ing back 'cause I just

C5 D5

N.C.

⑤ 2fr. 3fr. ⑥ 2fr. 3fr.

B C B G

had to see was some - one watch - ing me?

D5 C5 D5

In the mist, dark fig- ures

C5 D5 C5 D5

move and twist, was all this for real,

N.C. ⑤ 2fr. 3fr. ⑥ 2fr. 3fr. D5 C5 To Coda

B C B G

or just some kind of hell? Six,

Chorus 1 & 2:

G/B C5 D5

six, six, the num - ber of the beast.

2. See additional lyrics

C5 G/B C5

Hell and fire was born

D5 1. C5

to be re - leased.

## Interlude 1:

2.  
Gtr. 2 D5 VII E5 IX D5 VII E5 IX F5 X E5 IX F5 X G5 XII F5 X

Gtr. 1 (1st time only) Yeah!

T A B

7	7	7	9	7	9	9	9	10	9	10	10	10	12	10
7	7	7	9	7	9	9	9	10	9	10	10	10	12	10

Play 3 times

G5 XII F5 X G5 XII F5 X D5 VII E5 IX D5 VII E5 IX F5 X E5 IX

T A B

12	10	10	12	10	7	7	7	9	7	9	9	9	10	9
12	10	10	12	10	7	7	7	9	7	9	9	9	10	9

F5 X G5 XII F5 X G5 XII F5 X G5 XII A Bb5 Guitar Solo 1:

T A B

10	10	10	12	10	12	10	12	11	10	10	10	10	11	10	11
10	10	10	12	10	12	10	12	11	10	10	10	10	11	10	11

F5 Bb5

T A B

(11)	10	11	10	8	10	8	10	8	8	6	8	6	5	6	5	3	5	3	1	3	1	3	1	2	17	15	17	15	17	15	17	15
(11)	10	11	10	8	10	8	10	8	10	8	10	8	10	8	10	8	10	8	10	8	10	8	10	8	10	8	10	8	10	8	10	8

First system of musical notation. The top staff shows a guitar melody with a **F5** chord indicated. The bottom staff shows a bass line with fret numbers: 17 15 17 15 17 15 17 15 18 15 18 15 17 15 18 15, 18 15 17 15, 15 18, (18), 18 18. A **1 1/2 hold bend** instruction is present over the 15 18 fret sequence.

Second system of musical notation. The top staff shows a guitar melody with **Bb5** and **F5** chords indicated. The bottom staff shows a bass line with fret numbers: (18) (18) (18) 20 17 17 15 17 15, 17 15 17 16 13 15 18 15 13, 13 12 10, 13 15 13 11 13 11 13, 10 11 10 8 10 11. A **1/4** instruction is present over the 13 12 10 fret sequence.

Third system of musical notation. The top staff shows a guitar melody with a **Bb5** chord indicated. The bottom staff shows a bass line with fret numbers: (10) (10) 8 10 8 13 12 10, 13 10 13 10 13, 11 10, 13 11 10 10 10 10, 10 10 10 10 12 12 12 12 13 13 12 12 13 13 15 15. A **3** instruction is present over the first fret sequence.

Fourth system of musical notation. The top staff shows a guitar melody with **F5**, **D5**, and **C5** chords indicated. The bottom staff shows a bass line with fret numbers: 13 13 15 15 17 15 17 20 20, (20), 20, 20, (20). The final fret numbers are 7 7 7 5, 7 7 7 5, 5 5 5 8.

Interlude II:

Gtrs. 1 & 2

C5

B $\flat$ 5

Tablature for Interlude II, Gtrs. 1 & 2:

String	Measure 1	Measure 2	Measure 3
T	5	7	7
A	7	5	7
B	5	7	5

G5

F5

Gtr. 1

Gtr. 2

G5

Tablature for Interlude II, Gtr. 1 and Gtr. 2:

String	Measure 1	Measure 2	Measure 3
T	1	3	2
A	3	2	1
B	5	5	5

pick sl.

Guitar Solo II:

A5

C5

D5

F5

Tablature for Guitar Solo II:

String	Measure 1	Measure 2	Measure 3
T	(5)	2	(2)
A	(5)	2	(2)
B	(5)	2	(2)

G5

B $\flat$ 5

C5

D5

Tablature for Guitar Solo II:

String	Measure 1	Measure 2	Measure 3
T	(10)	12	10
A	(10)	12	10
B	(10)	12	10

First system: F5, G5, Bb5

Second system: C5, D5, F5, G5

Third system: Bb5, C5, D5, F5

Fourth system: G5, Bb5, C5, D5

Tablature notation (T, A, B strings):

System 1: 13 13 10 10 12 10 13 13 12 13 12 10 13 13 13 12 10 13 13 10 10 10 12 10 13 12 13 12 10

System 2: 10 12 (12) 10 12 (12) 12 12 (12) 12 (12) 12 12 10

System 3: 13 12 13 (13) 10 10 10 10 13 13 13 12 12 12 15 15 15 15

System 4: 13 13 13 13 17 17 17 17 15 15 15 15 18 18 18 18 17 17 17 17 20 20 20 20 18 20 20



## Interlude III:

Gtrs. 1&2 F5 type2 G5 type2 Bb5 C5 D5

8<sup>va</sup>

(20)

T  
A  
B

F5 type2 G5 type2 Bb5 C5 D.S.  $\frac{8}{8}$  al Coda

5. This

Chorus 3:  
Gtrs. 1 & 2

G/B C5 D5

Coda

re - mains the num - ber of the beast.

C5 G/B C5

Six re - mains the one.

**Gtrs. 1&2**

— I will re - turn, —

C5

D5

C5

D5

Gtrs. 1&2  
D5 type2

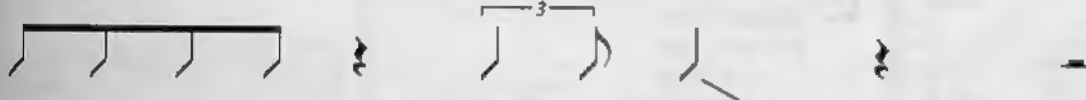


C5 type2



D5 type2

C5type2 D5 type2



**Verse 4:**

Torches blazed and sacred chants were phrased  
As they start to cry, hands held to the sky.  
In the night, the fires burning bright,  
The ritual has begun, Satan's work is done.

*(To Chorus 2:)*

**Chorus 2:**

Six, six, six, the number of the beast.  
Sacrifice is going on tonight.

(To Interlude 1:)

**Verse 5:**

This can't go on, I must inform the law.  
Can this still be real, or just some crazy dream?  
But I feel drawn towards the chanting hordes,  
They seem to mesmerize.  
Can't avoid their eyes.

(To Chorus 3:)





THE NUM  
OF THE BE

THE TROO

PROW

TRANSYVA

REMEMBER TOMORR

WHERE EAGLES DA

SANCTUA

RUNNING F

RUN TO THE HI

2 MINUTES TO MIDN

IRON MAID

HALLOWED BE

NA



5800 N.W. 48th Avenue  
Miami, FL 33014



ISBN 0-89898-877-2



9 780898 988772



0 29156 00628

P1050GT

PAUL BE  
DISTIN